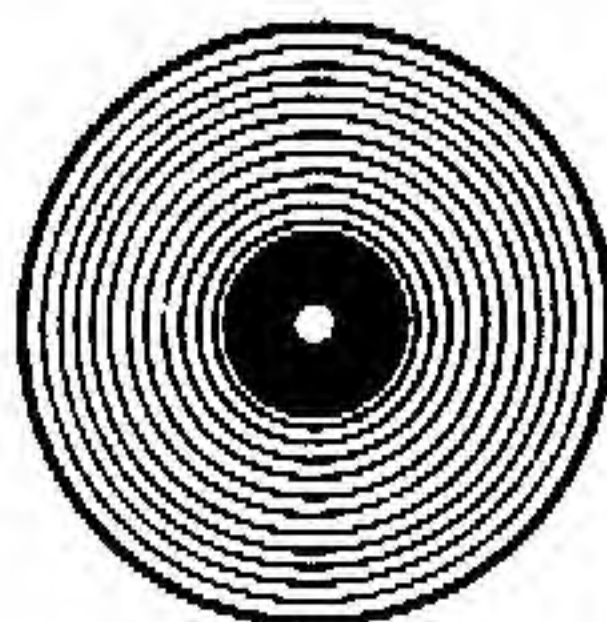


Vol. 3 No. 1 Issue 13
June July 1957



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



CORRESPONDENCE

Dear Sir:

I recently happened upon your fine magazine and my immediate reaction was that here, at last, is the record magazine - one that keeps to its objective, records, and has not wandered off in a maze of verbalism attempting to "explain" jazz through the viewpoint of the intellectual and the pseudo-intellectual. And believe me - how refreshing to get through three borrowed copies of your magazine and find not a single "blindfold test" (I feel the results of an "earsplugged" test would be more interesting, or better still, an "extra-sensory" test during which no music would be played, and the subject could guess as to what was to have been played); rather, I found interesting comments about studious listening for discographical purposes. Nor did I find a single page devoted to the horrid "modern ya mouldy fig" struggle written in the flowing prose of the sociologist or psychologist in an all too serious effort to prove "something" (but becomes, instead, an effort to elevate jazz to a higher cultural plane instead of accepting it for its original purposes: outlet, relief expression and synopated pleasure - never a serious art form). Rather, one finds pleasant and interesting items, complete with grammatical errors (even as mine) that no doubt result from an intent upon purpose; research and human interest rather than literary masterpieces (of nothing).

Best wishes for a long, pleasant and successful stay in the field of record research.

Warren L. Ross

Gentlemen:

I especially enjoyed the recent article on Clarence Williams. He's probably the most under rated of under rated jazz greets and until recently, most people just looked upon him as the name on records when you're looking for certain Oliver or Armstrong or Bechet sides. I've heard some tales that Williams was rather unpopular among musicians which is perhaps the reason for the lack of enthusiasm over him. Cow Cow Davenport once told me that Williams' unpopularity was due to his business activities especially as a talent scout.

If you plan some future material on Williams I think that this aspect would add to an objective analysis of Williams, provided some honest data is available.

Bill Lambdin

To The Editors:

The Black Swan listing in RR is still not done. When a label listing is serialized like this, it very seldom is ever completed, and even if completed is of no practical use for reference purposes because it is scattered through a number of issues. I take the stand that there is a need for separate booklets giving complete listings of a given label, with label photos of different types, completely indexed as to artist and tunes, etc., and the time has come to stop serializing them as in the past.

Walter C. Allen

Dear Sirs:

Your April/May issue featuring the Red Nichols article and discography is excellent. May your outstanding discographical journal flourish and go on to even greater efforts.

Albert B. Close

Gentlemen:

I would like to pass on some discographical information about an intriguing American Regal made by Jack Norworth during the early 20's. Jack told me about it several years ago, but since he made so many English Columbia and English Regals I just assumed that it was one of these. Although he had seen the record several years ago he couldn't remember what the label looked like & hence I had no reason to believe that he had made any American Regals until I saw this item listed. Here are the details:

Regal 9216 JACK NORWORTH - Baritone Solo, Orchestra Accomp.

42243-1A People Like Us (Norworth-Swanstrom-Piantadosi)

42244-1A A Sleepy Little Village (Where the Dixie Cotton Grows) (Leslie and Wendling)

Perhaps it isn't too unusual to find this Norworth item on Regal. He has written me that he used to make records primarily to get a little extra cash for playing the hor-see.

Incidentally, he has written also that all his piano accomps on Pathe were done by one Fred Meade. Does this strike a chord of recognition? It doesn't to me. I think you know that all his Patches except 20535 & 20553 were just with piano backing.

Here's another quote from one of his letters. "Years ago I made 80 records in 1 day for a firm in Newark. I have never seen any of the records, nor do I know the name of the firm. It was a very cheap outfit. I have had Jim Walsh try to trace them without success. He says they were probably sold under a different name & perhaps sold in China or some other foreign market. Belle Baker made some for the same firm."

The Norworth quote is rather interesting. In another letter Jack said that they were all made with piano accompaniment. The only company I know of that signed both Norworth and Baker was Pathe, but the only Baker Pathe I know of is Eli Eli.

Allen Debus

Dear Sir:

I got my first issue of Record Research and I think it is without a doubt one of the best magazines on jazz, personality, blues, that I have ever had the pleasure of reading. I like all your articles that appear in your magazine. I hope to be able to contribute some information to the magazine some time.

I have a few questions which I hope someone may be able to answer. Do you happen to know if Jack Richmond ever recorded with the Casa Loma band? I know he sang for the band up until April 11, 1931 for sure and possibly after that. I have a couple of Okah records that have vocals on them by a male singer but he is not listed and I know it is not Pee Wee Hunt singing. The sides I have reference to are "Romance" OK41374, "Overnight" OK41477, "Little Did I Know" OK41477.

Do you ever plan running a discography on the Casa Loma band? I think it would be very interesting as there is not a decent discography ever to appear before about the band. The NEW HIT DISCOGRAPHY by Delaney gives practically nothing and the JAZZ DIRECTORY has what ever they have by the Casa Loma band all fouled up with wrong dates on a lot of what they did list. Some of the discography is mixed up with Gene Kardos, so the whole thing is a pretty botched up affair.

Blaine W. Young G.P.C.S.

CONTENTS

- 2 Correspondence
- 3 Encore-Story of Coon-Sanders - Colton & Kunstadt
- 4 Coon Sanders Discography
- 5 Debunking Jelly Roll - Harrison Smith
- 6 History Speaks Through Phonograph Records-Kunstadt
- 7 Emerson Diary-Part 3- Colton & Kunstadt
- 8 Blues-Jazz Piano roll-ography of 1921 - Kunstadt
- 9 Jazz Memories At The Plaza - Ernest R. Smith
- 10 Edisonia - Ray Wile
- 10 Small Change - Woody Backensto
- 10 Swinging With Zacc - Mike Zaccagnino
- 11 Beyond The Impression - John Steiner
- 12 Continental Jazz Discology - Harold Flakser
- 12 Black Swan Compilation
- 19 Reminiscing In Tempo - Frank Kelly
- 19 Gotham 500, Apex 1100 Series - Anthony Rotante
- 19 Looking Backwards - Bob Colton
- 20 Vitrola

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Roger Dunn John Steiner
Harold Flakser James Vazoulas
Frank Kelly Ray Wile
Anthony Rotante Mike Zaccagnino
Ernest R. Smith

Representative In Great Britain: Derek Collier
25, Broadfield
Harlow Essex

The contents of 'Record Research' are indexed every month in the MUSIC INDEX, the key to current music periodical literature.

With this issue we add the efforts of John Steiner and Frank Kelly. John needs no introduction to veteran discographers as his valuable discographical finds and comments have been seen in magazines over the last two decades. Frank Kelly is a virtual encyclopedia of facts and lore about the bands and musicians who make up our popular music Americana.

IF A CHECK APPEARS IN THE SQUARE BELOW,

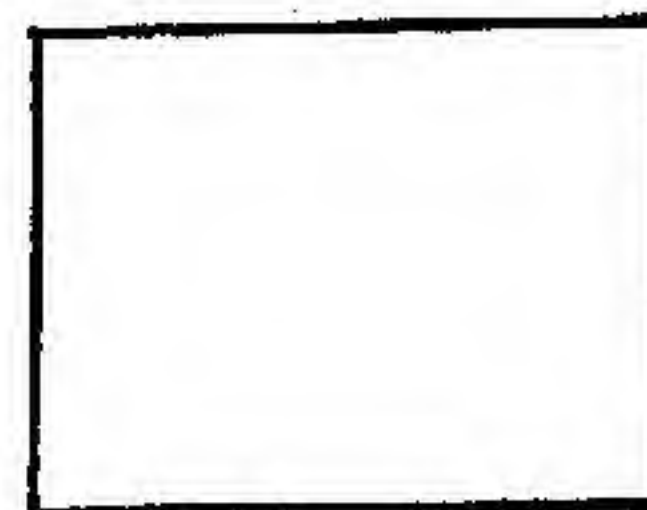
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151 HART ST., BROOKLYN 6 NEW YORK, AND YOUR

RENEWAL WILL BE EXTENDED FOR AN ANNUAL SUB-

OF SIX ISSUES.



ENCORE

THE STORY OF COON-SANDERS

Based on
Personal Views And
Articles
Found In

ASCAP BIOGRAPHICAL DICTIONARY
ORCHESTRA WORLD
RADIO DIGEST
RADIO GUIDE
WHAT'S ON THE AIR

by BOB COLTON
AND
LEN KUNSTADT

This is mainly the story of Joe Sanders, pioneering band leader whose life and career were nearly shattered by the sudden death of Carleton Coon, his close friend and partner of long standing.

Sanders was the possessor of an excellent tenor voice, while Carleton Coon could also boast of much popularity as a singer. In their "routine" orchestral work, Sanders was both a pianist and a whistler, while Coon lent weight to the organization as a drummer. Among Joe's other duties were, attending to the business of managing the orchestra; preparing the band for the show; arranging the music; rehearsing the men while Carleton Coon laughed with the patrons, winning friends for the orchestra, bringing them into step with its rhythms.

The keynote to the vast popularity of Coon-Sanders Dance Orchestra—every night during their various broadcasts hundreds of telegrams, requests and phone calls were received from practically every part of the country—lay in the distinctive, pleasing personalities of the versatile leaders. Another factor was any one of a number of song hits they had written: "Martha," "Beloved," "My Dear," "Hi, Diddle Diddle," "Gotta Great Big Date," "We Love Us" and "Take Me." These boys had set a pace that was hard to equal.

About 1919, this orchestra went on the air in Kansas City, the first orchestra to be broadcast from the Missouri city. Fame came rapidly and as thousands of radio fans sat up into the wee hours to listen to their melodies, sleep was virtually at a premium.

History: Joe Sanders was born at Thayer, Kansas on October 15, 1896, son of a ranchman. His first professional job was as a blues singer in a Kansas City cabaret where he left to become a Church choir singer. He studied Grand Opera and became a member of the Kansas City Opera Company and Oratorio Society.(1) After learning the art of musical arranging he and Carleton Coon organized the Night-hawks Orchestra while playing at the Muehlebach Hotel, Kansas City. The Orch., after pioneering in broadcasting over WDAF "Kansas City Star" station, were ultimately induced to come to Chicago by Jules Stein, president of MCS where they scored a great hit at the Blackhawk Cafe. During their successful six season stay they also played the delis, Congress Hotel and College Inn and announced their own program over Chicago stations and networks.(2) In December, 1931 they came East and appeared at the Arcadia Ballroom and Hotel New Yorker in New York City.(3)

On a Monday night in May 1932, Coon-Sanders' Nighthawks were one of the most popular bands in the dancing world. On Thursday Carleton Coon had passed away.

What really, had happened? That was the question Joe Sanders had to answer. The immediate thing was that he had lost his

partner, his companion Carleton Coon, the lovable leader who had died as he had lived, leaving his responsibilities behind him.

First, there was a wife and son, Carleton Jr.—Second, there were debts. Third, there was the orchestra, suddenly finding it hard to be gay, when the shadow of Carleton Coon the leader hovered so near.

Joe Sanders began to pick up his responsibilities. He took upon his shoulders the care of Mrs. Coon and her son, seeing that she received her husband's insurance, and arranging that she get a share of the orchestra's earnings so long as it existed. The bills which the good-natured partner had forgotten to pay, or put off paying; the promises he had made because it was easy to promise when one's name was in bright lights, and easy then to yet credit, now began to clamor for payment. Debts cropped up everywhere. It was surprising how many things even an irresponsible bandleader could think of getting. Joe Sanders took the bills. And he paid them, borrowing on his personal credit to do so.

Joe Sanders now had the whole show on his hands. It required readjustment on the part of the boys and the public. His boys made it but the public didn't. The public wouldn't readjust itself to the new situation which Joe Sanders was trying to create, the new idea; just Joe Sanders and his band. They couldn't forget Carleton Coon.

Every night this happened. The band, putting its trouble behind it, started off in the manner that had thrilled listeners of old. There was a thrill in their music. They tapped their feet. They fiddled. They roared. The drummer beat a passage and twirled his sticks. The melody got blue. The rhythm got hot. And then at intermission, they remembered, "Poor Cooney!" "How you must miss Cooney?" etc.

In a few weeks Joe took his boys away from Chicago, out on the road. Again the condolences. At last Joe called the boys together. He said that he could lead them no longer. He could not endure the meeting with Carleton Coon each night. It was difficult to say those words, for it meant sending away from him the boys

with whom he had worked since 1920. Why, how many years was it since he and Cooney had picked up the sax wizard Floyd Estep, and that chap, Bob Pope who played the cornet like nobody else, and that boy, Rex Downing who had slipped his trombone over so many tunes that he and Cooney had written for him. The band then was disbanded.

Joe Sanders drifted to the University of Indiana where he led the March Band there. His position was neither glamorous nor conspicuous but here was the health that Joe was looking for.

With Mrs. Sanders on his arm, he went to California. In his pocket he carried a contract signed by manager, Otto Roth, giving him an open date at the Blackhawk Restaurant whenever he wished. Joe tore up the contract.

Joe fingered his piano occasionally, and his old left hand began to thump out a new tune now and then. Pretty soon those tunes gathered harmonies, gathered sweep and rhythm until-----.

One day, Joe answered his doorbell and was astonished to find 20,000 signatures on petitions asking him to return; also a wire from the Blackhawk manager. It said, "My offer is still open."

Joe and Mrs. Sanders were sitting in the bleachers in the Rose Bowl on New Year's day, 1935 when he finally made his decision. Turning to his wife, without preliminary warning, he said, "Madeline, we are going back to Chicago and start an orchestra."

"It's all right with me," she answered, "Do we go now, or wait until the game is over?"

In May 18, 1935, four years to the day that Coon-Sanders Night Hawks had left the Blackhawk Restaurant after a successful stay, Joe Sanders and his Orchestra reopened at the same place. When the orchestra finally left after an eight-week stay, to tour Joe's favorite towns again, Joe Sanders and his band had broken all attendance records there, including the former Coon-Sanders record. He learned, most important of all, that he had friends who wanted him back for his own sake. And that was enough to make anybody happy.



- POSTSCRIPTS (1) Legend has it that Joe Sanders holds a strike out record in Baseball - 27 strikeouts in a nine inning game played while he was pitching for the Kansas City Association Team.
(2) EARL BURNETT's Aggregation replaced Coon-Sanders Orchestra in specializing in programs for the collegiate crowd at the Blackhawk.
(3) An insert in Radio Digest: "Too bad about Coon-Sanders coming to RADIO VILLAGE and getting put away in a back street hotel in the cloak and suit factory district. They're on two short periods a week late at night over NBC."

* COON SANDERS *
* DISCOGRAPHY *

PERSONNEL NUCLEUS OF THE LATER VICTOR RECORDINGS)

JOE RICHOLSON, 1st Tp.; BOB POPE, 2nd Tp.; REX DOWNING, trombone;
ARNOLD THIELL, 1st Alto, clarinet & flute; Floyd Estep, 2nd Alto &
clarinet; JOHN THIELL, tenor; RUSS STOUT, guitar; ELMER KREBS, bass
String Bass; Carleton Coon, drums & tenor vocal and JOE SANDERS,
piano and vocal. (personnel provided by REX DOWNING)
See JAZZ DIRECTORY, p.257 for other record notes on Coon-Sanders)

ABOUT JAN 1921

79697-2 SOME LITTLE BIRD CO A3403
79698 HINDU DREAM MAN UNISSUED
79699 LEARNING Intro: I LOVE YOUR EYES UNISSUED

ABOUT MARCH 1921

79760 TREASURE UNISSUED

1922/1927

-3 NIGHT HAWK BLUES -vc. C & S VI 19316
-3 RED HOT MAMA -vc. C & S - -
-4 ORIENTAL LOVE DREAMS -vc. C & S VI 19325
-2 MY DADDY'S DREAMTIME LULLABY -vc. C & S - -
-3 WHY DON'T MY DREAMS COME TRUE -vc. C & S VI 19357
-3 THERE'S NO ONE JUST LIKE YOU -vc. C & S - -
LAZY WATERS VI 19522
-2 MOONLIGHT AND YOU -vc. C & S VI 19525
-2 SHOW ME THE WAY -vc. S - -
-3 SOME OF THESE DAYS VI 19600
-4 I'M GONNA CHARLESTON BACK TO
CHARLESTON -vc. C & S VI 19727 HMV B2122
-5 ALONE AT LAST -vc. S VI 19728 HMV B5085
-2 YES SIR! THAT'S MY BABY -vc. C VI 19745
-7 EVERYTHING IS HOTSY-TOTSY NOW -vc. S VI 19750
-3 THAT'S ALL THERE IS (THERE AIN'T NO MORE)
-vc. C - -
-4 HONG KONG DREAM GIRL -vc. C & S VI 19754
-3 WHO WOULDN'T LOVE YOU -vc. S - -
- DREAMING OF TOMORROW -vc. C & S VI 19804
-3 FLAMIN MAMIE -vc. S VI 19922
MOON DEAR VI 19979
-1 EVERYTHING'S GONNA BE ALL RIGHT -vc. S VI 20003
TURN UP THE UKE HMV B5087
UNDER THE UKELELE TREE - -
-8 SITTING AROUND -vc. C VI 20015, HMV B5091
35034-2 DEEP HENDERSON VI 20081, HMV B5121
HI-DIDDLE-DIDDLE HMV B5121
-4 MY BABY KNOWS HOW -vc. S VI 20390
37216-2 BRAINSTORM - - , HMV B5289
-3 I NEED LOVIN' -vc. S VI 20408
- HIGH FEVER VI 20461
39064-2 I AIN'T GOT NOBODY -vc. C & S VI 20785, HMV B5383
-3 ROODLES - -

KANSAS CITY??, DEC. 13, 1927

41369 LOUDER AND FUNNIER VI 38083
41370-2 SLUEFOOT -vc. C & S VI 21305
41371 WABASH BLUES -vc. C & S VI ?
41372-3 ALL MINE -vc. C & S VI 21148
41373-1 THE WAIL VI 21305

DEC. 14, 1927

41374-3 HALLUCINATIONS VI 21397
41375-2 STAY OUT OF THE SOUTH (If You Want
to Miss a Heaven On Earth) -vc. C & S VI 21258, HMV B5752
41376-1 IS SHE MY GIRL FRIEND -vc. S VI 21148

CHICAGO ?, MAY 29, 1928

42373- INDIAN CRADLE SONG -vc. C VI 21562
42374-2 READY FOR THE RIVER -vc. S VI 21501, HMV B5561
42375-2 OH! YOU HAVE NO IDEA -vc. C & S VI 21501, HMV B5553

CHICAGO, JUNE 27, 1928

46003-2 TOO BUSY! -vc. C VI 21546
46004- BLAZIN' VI 21680

CHICAGO, JUNE 29, 1928

46020-1 DOWN WHERE THE SUN GOES DOWN -vc. S VI 21546

CHICAGO, NOV. 20, 1928

48609-2 MY SUPPRESSED DESIRE -vc. C VI 21803
48610-3 WHAT A GIRL! WHAT A NIGHT! -vc. S VI 21803

CHICAGO, NOV. 27, 1928

48625- SMILING SKIES -vc. C VI 38083
48626-3 HERE COMES MY BALL AND CHAIN -vc. S VI 21812, HMV B5653
48627-1 WHO WOULDN'T BE JEALOUS OF YOU? -vc. S VI 21812

CHICAGO, DEC. 3, 1928

48656 THAT'S HOW I FEEL ABOUT YOU -vc. C VI ?
48657-1 LITTLE ORPHAN ANNIE -vc. S VI 21895

CHICAGO, DEC. 12, 1928

48725-3 RHYTHM KING -vc. C VI 21891
48726-2 BLESS YOU! SISTER -vc. C VI 21895

CHICAGO, FEB. 12, 1929

48879-2 MISSISSIPPI HERE I AM -vc. S & C VI 21891
48880-2 TENNESSEE LAZY -vc. S VI 21939

CHICAGO, FEB. 23, 1929

50519-3 KANSAS CITY KITTY -vc. S VI 21939

CHICAGO, JULY 24, 1929

55492- AND ESPECIALLY YOU -vc. S VI 22077
55493- BECAUSE YOU SAID I LOVE YOU -vc. S VI ?
55494- TRUE BLUE LOU -vc. S VI ?

JULY 26, 1929

55509-4 THE FLIPPITY FLOP -vc. S VI 22089, HMV B5752
55510-3 GOT A GREAT BIG DATE WITH A LITTLE
BITTA GIRL VI 22123, HMV B5752

CHICAGO, DEC. 6, 1929

57232-2 SWEEPIN' THE CLOUDS AWAY -vc. C & S VI 22346
57233- ALONE IN THE RAIN -vc. C & S VI 22262
57234- AFTER YOU'VE GONE -vc. C & S VI 22342

CHICAGO, DEC. 12, 1929

57254- DARTOWN STRUTTER'S BALL -vc. C VI 22342
57255- TAKE ME -vc. S VI ?

NOV. 18, 1929

57429-3 HARLEM MADNESS -vc. S VI 22300
57430- MOANIN FOR YOU -vc. S VI ?

NOV. 29, 1929

57497- MUSIC IN THE MOONLIGHT -vc. C VI ?
57498- AIN'T YOU BABY -vc. C VI ?
57499-3 WE LOVE US -vc. S VI 22304

NO DETAILS OF DATES

WHAT A LIFE VI 22950
LET THAT BE A LESSON TO YOU - -
-1 SING A NEW SONG -vc. S VI 22951, HMV (AUST)
-1 LO AND BEHOLD -vc. S - -
-1 KEEPIN' OUT OF MISCHIEF NOW -vc. S VI 22969
-1 I KNOW YOU'RE LYING, BUT I LOVE IT
-vc. S - -
ON REVIVAL DAY VI 22979

JOE SANDERS AND HIS ORCHESTRA

LET IT BE ME -vocal chorus - DECCA 658
WEARY -vocal chorus - - 658
HOLLYWOOD AND VINE -Vocal Chorus - - 676
I GOT LOVE -vocal chorus - - 676
HERE COMES MY BALL AND CHAIN -Vocal - - 692
NIGHTY NIGHT DEAR -Waltz-Vocal Chorus - - 692
90772A THESE FOOLISH THINGS REMIND ME OF YOU
vc. Joe Sanders - - 843
90773A MY FIRST THRILL -vc. Joe Sanders - - 843
I'M ONE STEP AHEAD OF MY SHADOW -vocal - - 850
I'LL NEVER LET YOU GO -vocal - - 850
YOU'RE SLIGHTLY TERRIFIC -vocal - - 952
YOU DO THE DARNEST THINGS, BABY -vocal - - 952
THERE GOES MY ATTENTION -vocal - - 955
AND THEY SAID IT WOULDN'T LAST -vocal - - 955
I COULD BE IN HEAVEN -vocal - - 956
ANYTHING YOUR LITTLE HEART DESIRES - - 956

DEBUNKING JELLY ROLL

BY HARRISON SMITH

HISTORIANS TAKE NOTICE

None of the following supposedly Morton compositions were authored or composed by Jelly Roll Morton (Review & additions to what appeared in my "Fablelous Jelly" page, RR#10, p9)

-Don't Tell Me Nothing 'Bout My Man (Smith & Garrison) Recorded by Lizzie Miles (Vi38571) who was managed by this writer.

-Smilin' The Blues Away (Smith & Garrison) Bob Cloud-arr. - previously recorded by Adrian Schubert Orch. for Plaza group of labels. Jelly recorded it on Vi38138.

-My Little Dixie Home (Smith & Garrison) previously recorded by organization for the Plaza group of labels and also by the Grand Central Redcaps Quartet for Columbia. It was by Jelly on Vi38601.

-Turtle Walk (Hammed & Garrison)- Jelly Roll changed it to Turtle Twist. (Vi38108) Hammed was the composer of such tunes as Decatur Street Blues, Wonder Where My Sweet Sweet Daddy Gone, Let Every Day Be Mother's Day.

-That's Like It Oughta Be (Evans & Smith) (Vi38601). Originally recorded by Roy Evans as Sammy Cloud for Grey Gull group.

-Sing A Little Song Each Day released as Each Day (Vi 23351) new re-copyrighted title "Mortonia".

-(Gee I Be Happy)
If Someone Would Only Love Me (Smith & Garrison) (Vi 23321)

-That'll Nevah' Lo (comic Song) (Smith & Garrison) (Vi 23019)

-I'm Looking For A Little Bluebird (Smith & Garrison) (Vi 23004)

-All Girls Are Beautiful Girls (Smith & Garrison) released as Gambling Jack (Vi 23307)

-Kisses From You* (Hector Marchese)- Jelly Roll made it 'Strokin Away' (Vi 23351)
*This corrects an inadvertent error which appeared in my Fablelous Jelly article. RR#10, p.9, 1st column

-I'm Always Sharing You* (Hector Marchese) released as 'Ponchatrain Blues' (Vi 38125)
*This corrects an inadvertent error which appeared in my Fablelous Jelly article. RR#10, p.9, 1st column.

-honeymoon Farm (Ben Garrison) became Harmony Blues (Vi 38135).

-Sweet Substitute (Marchese) (General 1703)

-Just A Lonely Echo (Smith & Garrison).. released as Pickle Fay Creep (Vi 23019)

-The Old Swinging Hole (Hector Marchese) became Swingin' The Elks (General 1711)

Jelly did not write the following either: Someday Sweetheart (Spikes); Milenberg Joys (Rappolo, Mares etc); King Porter Stamp (King Porter); Mamie's Blues (Mamie Lextune); My Home Is In A Southern Town (Johnny Lee Long); Don't You Leave Me Here (Alabama Blues).

Note: Ben Garrison, a ghost writer for Jelly Roll Morton, was formerly a staff arranger for Fields-Hall, Clarence Williams, etc. He was a native of Columbia South Carolina.

JELLY ROLL ON THE RADIO

W.C. Handy utilized Jelly Roll's Incomparables for a broadcast out of Chicago in 1924. The announcer said "Ladies and Gentlemen, You have just heard W.C. Handy and his famous Memphis Band? Jelly Roll, standing by disgusted and thinking that the broadcast was terminated, yelled out 'modestly' for the world to hear,-- "Like Hell You Have!"

JELLY ROLL WAS ABSTEMIOUS

Certain people have depicted Morton sitting at a piano with a bottle atop, but Jelly Roll never drank anything but milk, and I never saw him smoke anything.

JELLY'S 44

Jelly Roll was a 'time' man, being very punctual, had many likeable ways and many lousy ways. He had the bad habit of threatening anybody he disagreed with, with his 44. Whether he had one I do not know. It's surprising nobody ever beat him to the threat.

WHININ' BOY MORTON

Lots of people claim the title, WHININ' BOY is associated with some of his past activities as a wine server in some of the Storyville 'charm' schools. The fact is that Jelly Roll was nick-named WHININ' BOY because of the tonation of his voice.

THE MORTON SHUFFLE

While walking along a New York street with Jelly Roll, the drivers of coal trucks and moving vans etc., many of them who had not seen him in many years in various parts of the country, would yell out "hello Jelly Roll". They all recognized the famous Morton shuffle.* It was amusing to hear them holler, "Hey Jelly" or "Remember Me!" Everybody remembered him but he didn't remember them.

* Morton Shuffle was a characteristic that Jelly developed from operating his left foot on the piano pedal.

JELLY, THE FLORSHEIM FLASH

When you windowshopped with Jelly, he wanted everything he saw and he used to whine, "Anytime that I can't get Florsheim shoes, bury me." Jelly was just overloaded with verbosity.

JELLY, THE FINANCIAL WIZARD

It was a sad day for Jelly in January of 1930 when the finance company grabbed his \$6000 Lincoln car because of the matter of a \$1000 loan on it a year previous had slipped Jelly's memory. With no car to transport his band, he was really hot and since the gang at the Rhythm Club: Chick Webb, Jimmy Harrison, Kaiser Marshall, Fess Williams, Ben Garrison, Bill Robinson and all the others gave him the horse laugh 'cause he was hoofin' and no longer on "rubber", he stole 28 songs, most of them listed here, and got \$700 which redeemed his car. Then it was his turn to laugh at the gang because he was on "rubber" again. The way he got the compositions was: he proposed to be president, nominal head and editor of the new 'Morton Music Comp' pending the incorporation of the new concern, several people submitted compositions for recording consideration but

the finance company bursted up that dream. So when the party who lent Morton \$700 for which the compositions were securities, heard that he purchased stolen property he confiscated the car for his loan. So there were two confiscations in one month and Jelly was again without "rubber" and the gang had the last laugh. Webb used to call him corny to get his goat. They called him a Chicago foreigner invading their territory. Jelly Roll hated all of them and none of them would work for him and that's why the recording personnels at this time were so different.

JELLY AND THE 'BRONZE GODDESS'

I do not know why Gennett or Edison never released my sessions cut by Frances Hereford and Jelly Roll in 1928. All the recording people seemed to be pleased. Frances was one of the most beautiful women I have ever seen. She was 'A Bronze Goddess'. Frances was a former Chicago church soloist before she left a happy home for a 'life with Jelly'. This was the first time that Gennett's New York staff had ever seen or met Jelly. They gave him a grand reception. Perhaps the fact that they could only use Frances' name and not Jelly Roll's on the records (due to Jk's contract with Victor) was a factor that the companies could not consider.

ABOUT LULU WHITE

It was strange that in the year of 1950 that both Lulu White (she's the New Orleans legend that the historians speak of in glowing terms) and Anita Gonzales, (Jelly's beloved comforter, companion and helpmate for many years) made their first visit to NYC to see the big town. Anita was Fats Pichon's guest at the Hurricane and Lulu and her family were Spencer Williams' guests at Radio City Music Hall. Historians have repeatedly stated that Lulu is a Creole but Spencer says she is Polish. Spencer ought to know. She is his aunt. His mother was her sister.

continued from p.10

Henderson band at the Roseland Ballroom: Red Nichols, Vic D'Ippolito, Mike Durso, Alfie Evans, Tony Colluci, Eddie Sheesby and Vic Barton. Buster also mentioned about George Brown being a pseudonym for Fletcher Henderson. He believes that 'George' was listed as composer credits and as pianist on some Bessie Smith recordings.

Well that's it for this issue. Send your comments to me, Mike Zaccagnino
419 Tenth Avenue
New York City N.Y.

We would like to thank
Ernie Smith for the cover
art and design. RR



As the years roll on, the phonograph record establishes itself as an important recorded document about an era gone by. Record Research has selected rare choice reports about these historical records and their artists. We do hope that the information contained herein will serve our collecting fraternity. It is herewith that we begin our first page of "History Speaks Through Phonograph Records."

EDWIN BOOTH RECORDS

A most interesting Talking Machine Weekly report had this to say about the great Edwin Booth. (1/15/16)

"There were some historic records that were made by the great actor not very long before his death. Booth recorded Hamlet's Soliloquy, one of Iago's excellent speeches and Richelieu's famous 'Curse Of Rome'...Edison attempted to record these records which were being preserved by Booth's son-in law, Ignatius Grossman, but it was found that the voice, though wonderfully clear and distinct was too faint for recording purposes."

FIRST PHONOGRAPH CORNETIST DIES

A July 12, 1916 obituary notice had the following comments:

"John Hunt, said to have been the very first to play a musical instrument for a phonograph and formerly chairman of the executive committee of the National League of Musicians died at his home in Brooklyn. Mr. Hunt was born in Montreal. He went to England and enlisted in the Army. Within a few years he became a celebrated cornetist and he played in Gilmore's band as a soloist. He played in nearly every band of note in Canada and toured the world many times. He was at one time cornetist of 7th Regiment Band in Manhattan. He was later engaged by Thos A. Edison to play for records."

THE VOICE OF EMPEROR FRANZ JOSEF

"Emperor Franz Josef of Austria, was recently persuaded to hand his personal ideas about the War down to posterity through talking machine records in German and in Hungarian" - so declared the Swiss newspapers in April of 1916. It was added that the records wouldn't be made public until after the death of the Emperor.

\$2000 PIANO ROLL

An unusual announcement about a piano roll which brought \$2000 at the Metropolitan Opera House in January of 1925 apparently had powerful publicity potentials. Here is the context of that message.

***** HISTORY SPEAKS THROUGH PHONOGRAPH RECORDS compiled by Len Kunstadt *****

The roll "is a recording of the melody, Chopsticks made by Hofman, Ganz, Bauer, Siloti, Schelling, Novaes, Hess, Hutcheson, Leginska and Mero. All pianists recording, autographed roll and in addition it was signed by Levitzski, Brailowski and Friedburg."

A reproduction of this unique Duo -Art music roll could be seen in many music trade journals of that day.

STUDIO STUNTS - Columbia 50038-D

A 12" double-sided Columbia recording (recorded ca.4/25), listed as just "Studio Stunts by Columbia Artists" Part 1 & 2, had quite an array of recording talent present. Billy Jones & Ernest Hare were the Emcees as they began the recording festivities with their familiar 'How Do You Do Everybody, How Do You Do.' After they complete their short vocal introduction, they announced that the purpose for the recording was to 'show the multitude of tone quality of the new vivatone Columbia...' Jones & Hare first introduced the Freddie Rich band who played a spirited rendition of the pop tune, 'How Many Times' with solo honor going to Red Nichols. Next we heard a favorite song by Franklyn Baur called 'Put Your Arms Where They Belong.' After Baur, the famous saxophonist, Arnold Brilhardt is heard in his own composition, 'Saxoket.' Following the sax solo we hear the sonorous voices of the organization known as The Singing Sophomores on the Columbia label and better known as 'The Revelers' on the Victor-Disc. They demonstrated for the Columbia listener their melodic treatment of "That's Why I Love You". The reverse side of this Vivatone Columbia has Jones and Hare singing "Vo-De O Do Do". Following them are the Cavaliers who play some waltzes with the Shannon Quartet vocalizing.

There is no doubt about the tone quality of this specific recording as it certainly displays an aural quality which is exceptional and way ahead of its time.

PRES. WILSON'S DECLARATION OF WAR

In June of 1917 Pres. Wilson recorded his historic War Declaration. Here is the publicity announcement.

"Patria Record Corporation, which announced last month the release of two ten-inch double faced records bearing Pres. Wilson's War Declaration - before Congress on April 2, state that the demand are very heavy."



CASEY AT THE BAT

William De Wolf Hopper is inseparably associated with his recordings of the baseball epic, "Casey At The Bat." He first recited this classic in 1885. It so happened that the two baseball teams playing in New York at this time were to make a night of it at Wallack's theatre where De Wolf Hopper was performing. That very day, one Archibald Clavering Gunter had read 'Casey' in a San Francisco paper and cut it out. He suggested that Hopper recite it from the stage as sort of a toast to the baseball men seated in the audience. The rest is history as Hopper's name was practically synonymous with Casey's, and the public demand for 'Casey At The Bat' made it a classic. For years, Hopper tried to find out the identity of the author, who just used his initials, "E.L.T." on the original copy....One night, Hopper had his wish fulfilled as he met the author, Ernest L. Thayer, a manufacturer in Worcester Massachusetts.

DISCOGRAPHY OF 'CASEY AT THE BAT'

Victor 31559 (one sided recording)
Victor 35290 (Reissue of above)
Victor 35783 (Electrical recording)

Mr. Hopper was an A-1 comedian and an excellent singer. In his youth he was supposed to be ushered into the law profession. However his liking for the theatrical developed another talent. At 21 he had \$50,000 which he sunk into two shows. He also served in an acting capacity in each show. While acting Hopper studied singing with an idea of a grand opera career. He had leading roles in a score of plays and operas. Some of his finest portrayals were in 'The Lady Or The Tiger', 'El Capitan', 'The Black Hussar' and 'The Pied Piper.'

For those who would like to read more about De Wolf Hopper, we recommend his book entitled 'Reminiscences of DeWolf Hopper' which he wrote in collaboration with Wesley Winans Stout in 1925..... It was published by the Garden City Publishing Company, Inc.-Garden City, New York.

ENRICO CARUSO'S DAUGHTER ON DISC

Eight year old daughter of the late tenor, on Monday (Feb.27,1928) made her first record for a company (to be unnamed). Miss Caruso had evinced a natural aptitude for languages- French, Italian as well as English. She can play piano, dance and interpret music composition.

Emerson DIARY

(PART THREE)

COMPILED BY COLTON & KUNSTADT

(CONTINUED FROM PAST ISSUE)

6/15/22

ABRAMS TELLS OF EMERSON PLANS

On May 29 there was held a meeting of the creditors of the Emerson Phonograph Co., Inc., N.Y.C. before Judge John C. Knox for the purpose of considering an offer for the assets of the Emerson Company, which has been in bankruptcy for many months. Owing to the small number of creditors in attendance, however, the court postponed the hearing until Thursday, June 1, at which time the offer of Benjamin Abrams of \$50,000 for the right, title and interest of the receivers of the Emerson Phonograph Co., Inc., was accepted.

The purchase included everything with the exception of the accounts receivable, which the creditors decided to withhold and collect under the receivership.

Mr. Abrams' purchase includes all the physical assets, merchandise, furniture, master records, patents, trade marks, machinery, accessories, leases, etc., including the name Regal Record.

According to Abrams, in a very short time an entirely new and up-to-date record list will be issued and plans for carrying on sales and making deliveries of both Emerson and Regal records have been arranged.

The present plans of the new owner call for the incorporation of two companies, one to carry on the sales of Emerson records and the other to continue the activities of the Regal organization.

Mr. Abrams also announced that he would be president of the new organizations and that Rudolph Kanarek would be treasurer, the other officers to be selected later.

Mr. Abrams is also president of the Grand Talking Machine Co., of Brooklyn which carries on retail and jobbing business of talking machines, needles, records etc.

The Chicago offices of the Emerson Phonograph Co., Inc., have been closed. M. Abrams, brother of Benjamin Abrams, is spending some time in that city for the purpose of carrying out the details of the discontinuance.

8/15/22

SPECIALIZES IN STANDARD RECORDS

Under a new plan, the Emerson Phonograph Co., 206 Fifth Avenue, N.Y.C., announces that its efforts are being entirely concentrated upon the production of stan-

dard records. A catalogue of standard American works, vocal and instrumental, secular and sacred, operatic, Hawaiian and foreign records to be featured.

8/15/22

INCORPORATES FOR \$200,000

The Emerson Phonograph Co., which was recently reorganized, has been incorporated under the laws of the State of New York, with an active capital of \$200,000. The incorporators are the purchasers of the Emerson assets-, B. Abrams, Rudolph Kanarek and L. Guth.

9/15/22

EMERSON POPULAR RECORDS AGAIN

Emerson Phonograph Co. announces revival of popular record catalog, with records listed at seventy-five cents - to market a new phonograph under the name of "Emerson. B. Abrams, in commenting upon its new popular catalog, said:

"There have been no releases of Emerson popular records since last May...We have made such progress in our plans as to now justify us in issuing a monthly list of current selections in song and instrumental form...."

In commenting upon the position which the Emerson record had attained in the past, the officers of the company pointed out that the Emerson Phonograph Co. was for several years the third largest record manufacturer in the U.S. and that over 100,000,000 records have been produced by the companyThe Emerson Phonograph Co. has a list of over 10,000 retailers in various parts of the country who have at one time or another handled Emerson products.

9/15/22

ANNOUNCING EMERSON OCTOBER RECORDS

Shipments begin September 15. Records by Sidney Kleefield Orch., Lauer's Orch. Lewis James, Elliott Shaw, Charles Harrison, Criterion Male Quartet, Billy Golden, Tom Ennis, Hugh Donovan etc.

10/15/22

EMERSON CO. MOVES OFFICES

Emerson has moved its executive offices from 206 FIFTH AVENUE to 105-111 WEST 20th ST., N.Y.C. ---move made to facilitate service-offices, shipping and ware-rooms in one building.

12/15/22

ARTHUR H. CUSHMAN WITH EMERSON

Well known sales executive appointed sales director of Emerson

1/15/23

GOING AFTER ITALIAN BUSINESS

Emerson Phonograph Co extending activities in Italian Department according to PAUL BOLOGNESE, director of Emerson's Italian Department. Among the artists who are recording for Emerson are Rio Rosa and Raffaele Balsana. These distinguished Italian artists are particularly popular with Italian song lovers and engagements to record selections for Emerson were made prior to their arrival in the United States.

3/15/23

ANNOUNCE NEW EMERSON ARTISTS

Anton Lada's Louisiana Orchestra again to record for the Emerson Co.-famous for distinctive type of jazz music. There is a certain amount of sentiment attached to Mr. Lada and his orchestra as Mr. Lada's Louisiana Five made their first recordings about 6 years ago for this company.



| LADA'S LOUISIANA ORCH | (RELEASE LIST DATES) | |
|--|-------------------------------|----------|
| EARLY IN THE MORNING BLUES() | ALABI BLUES() | EM 10567 |
| JIMBO JAMBO(42290-2) | WHEN WILL I KNOW(42282-2) | EM 10570 |
| LADA'S LOUISIANA ORCH | | 3/23 |
| WHEN HEARTS ARE YOUNG(42299-1) | Reverse-Lanin's Roseland | EM 10577 |
| MY BUDDY() | Reverse-Lanin's Roseland Orch | EM 10578 |
| KUNE JINE () | Reverse-Emerson Dance Orch | EM 10580 |
| LADA'S LOUISIANA ORCH | | 4/23 |
| NOTHING BUT(42311-1) | Reverse-San Francisco Orch | EM 10587 |
| ALMOND EYES(42325-1) | Reverse-Emerson Dance Orch. | EM 10588 |
| LADA'S ORCHESTRA | | 5/23 |
| FAREWELL BLUES() | BY THE SHALIMAR() | EM 10598 |
| LADA'S ORCHESTRA | | 6/23 |
| SUNKIST ROSE(42349-1) | Reverse- Stoddard Orch. | EM 10611 |
| IRVING KAUFMAN acc. by LADA'S ORCHESTRA | | 7/23 |
| 42397-1 CUT YOURSELF A PIECE OF CAKE | | EM 10649 |
| IRVING AND JACK KAUFMAN acc. by LADA'S ORCHESTRA | | 7/23 |
| 42398-2 HI LEE HI LO | | EM 10649 |



LIZZIE MILES AND HER CREOLE JAZZ HOUNDS ARE FEATURED ON EMERSON'S MONTHLY SPECIAL NEGRO RELEASES.

3/15/23
EMERSON DISTRIBUTORS

Emerson distributors now in Detroit, Philadelphia, Boston, St. Louis, Chicago.

4/15/23
STODDARD NEW EMERSON ARTIST

Harry Stoddard and his Orch, which for the past 2 months has played for Keith vaudeville circuit in metropolitan district sign to record exclusively for Emerson.

5/15/23
TIE-UP WITH EMERSON ARTISTS

Concert by Irving and Jack Kaufman in Frederick Leaser & Co. store in Brooklyn stimulate interest in Emerson records. The Kaufmans are popular Emerson artists.

6/15/23
ANNOUNCE NEW EMERSON LINE

Emerson phenograph line for 1923-1924 will be ready shortly—console designs of exceptional attractiveness. The 'MUSIC MASTER HORN' a feature of all new models.

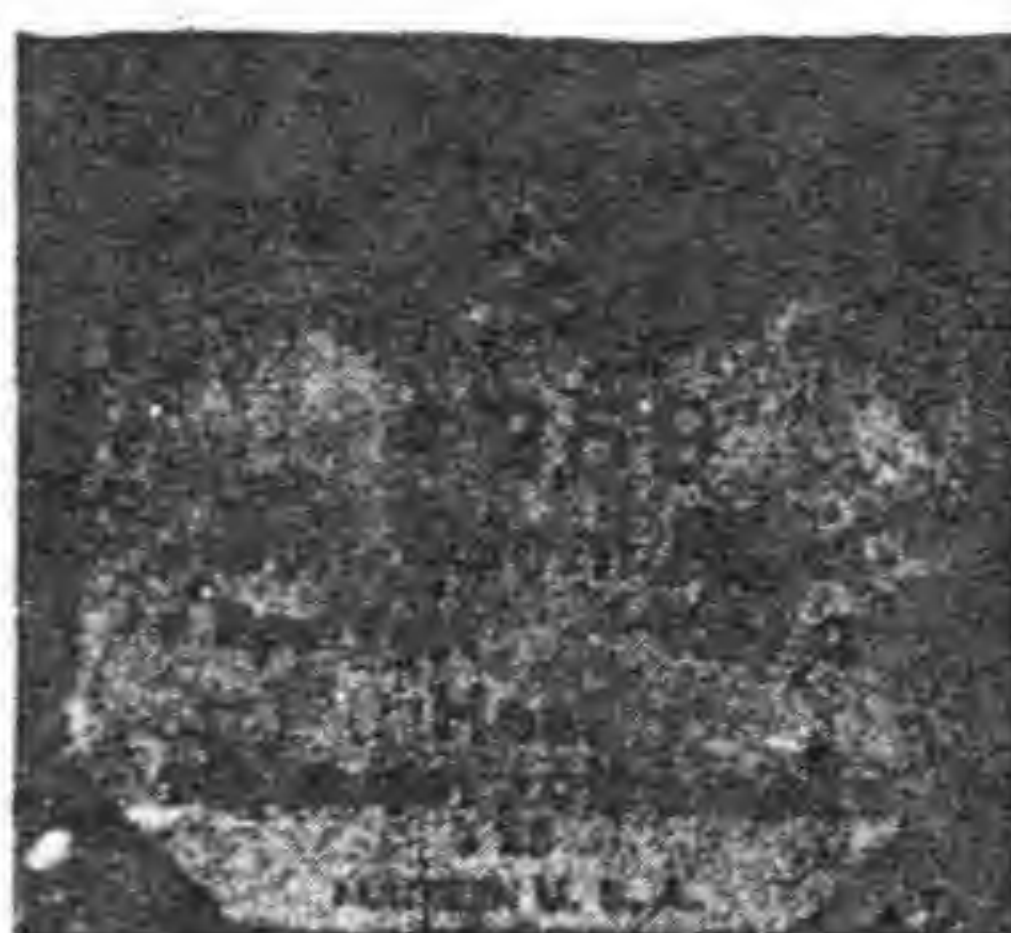
7/15/23
BENNY DAVIS SIGNS WITH EMERSON

Benny Davis, songwriter and popular singer has been signed by Emerson to sing exclusively for Emerson records. Mr. Davis will sing his own numbers and other popular selections. The trade will particularly remember him as the writer of Margie, Dearest, Say It While Dancing, Stella, Make Believe etc.

7/15/23
EMERSON RECORDS NOW FIFTY CENTS

Important price reduction announced by Emerson—Quality standard will be maintained—to be marketed exclusively thru talking machine dealers.

TO BE CONTINUED IN A FORTHCOMING ISSUE



* PIANO-ROLLOGRAPHY *

compiled by LK



AN EXPLORATORY PIANO-ROLLOGRAPHY CHECK LIST
OF BLUES-JAZZ ROLLS ISSUED IN 1921 BY LEADING
MUSIC ROLL ARTISTS.

| | ARTIST | TITLE | MUSIC ROLL CO. |
|------------|------------------|----------------------------|----------------|
| JAN. 1921 | ? | CRAZY BLUES | STANDARD |
| FEB. 1921 | EUBIE BLAKE | CRAZY BLUES | MELODEE |
| | EUBIE BLAKE | STRUT MISS LIZZIE | MELODEE |
| | JOE GOLD | THE JAZZ ME BLUES | CONNORIZE |
| | ADRIAN ROLLINI | NO WONDER I'M BLUE | REPUBLIC |
| | ADRIAN ROLLINI | BECKY FROM BABYLON | REPUBLIC |
| | ? | MUSCLE SHOALS BLUES | KIMBALL |
| | ? | NEW ORLEANS HOP SCOP BLUES | KIMBALL |
| | ADRIAN ROLLINI | SINGING THE BLUES | DELUXE |
| MAR. 1921 | EUBIE BLAKE | BOLL WEEVIL BLUES | MELODEE |
| | CHET GORDON | DON'T TELL YOUR MONKEY MAN | U S |
| | CHET GORDON | HOME AGAIN BLUES | U S |
| | CHET GORDON | THE ROAD IS ROCKY BLUES | U S |
| | CHET GORDON | FARE THEE HONEY BLUES | U S |
| | CHET GORDON | CAN'T BE FRISKY WITHOUT MY | |
| | | /WHISKEY BLUES | U S |
| | CHET GORDON | MUSCLE SHOALS BLUES | U S |
| | ADRIAN ROLLINI | HAPPINESS | MELODEE |
| | ADRIAN ROLLINI | TWO SWEET LIPS | MELODEE |
| APRIL 1921 | EUBIE BLAKE | NEGRO SPIRITUALS | DUO ART |
| MAY 1921 | EUBIE BLAKE | MEMPHIS BLUES | MELODEE |
| | JAMES P. JOHNSON | LOVELESS LOVE | Q R S |
| | JAMES P. JOHNSON | CAROLINA SHOUT | Q R S |
| | JAMES P. JOHNSON | ECCENTRICITY | Q R S |
| | CHET GORDON | I'M LONESOME NOBODY CARES | |
| | | /FOR ME BLUES | U S |
| | CHET GORDON | TROPICAL BLUES | U S |
| JUNE 1921 | JAMES P. JOHNSON | IT TAKES LOVE TO CURE THE | |
| | | /HEART'S DISEASE | Q R S |
| SEPT. 1921 | EUBIE BLAKE | DANGEROUS BLUES | MELODEE |
| OCT. 1921 | EUBIE BLAKE | GYPSY BLUES | REPUBLIC |
| NOV. 1921 | EUBIE BLAKE | ARKANSAS BLUES | MELODEE |
| DEC. 1921 | JAMES P. JOHNSON | BALTIMORE BUZZ | Q R S |
| | WILLIAM HEGAMIN | ARKANSAS BLUES | STANDARD |
| | WILLIAM HEGAMIN | ST. LOUIS BLUES | STANDARD |

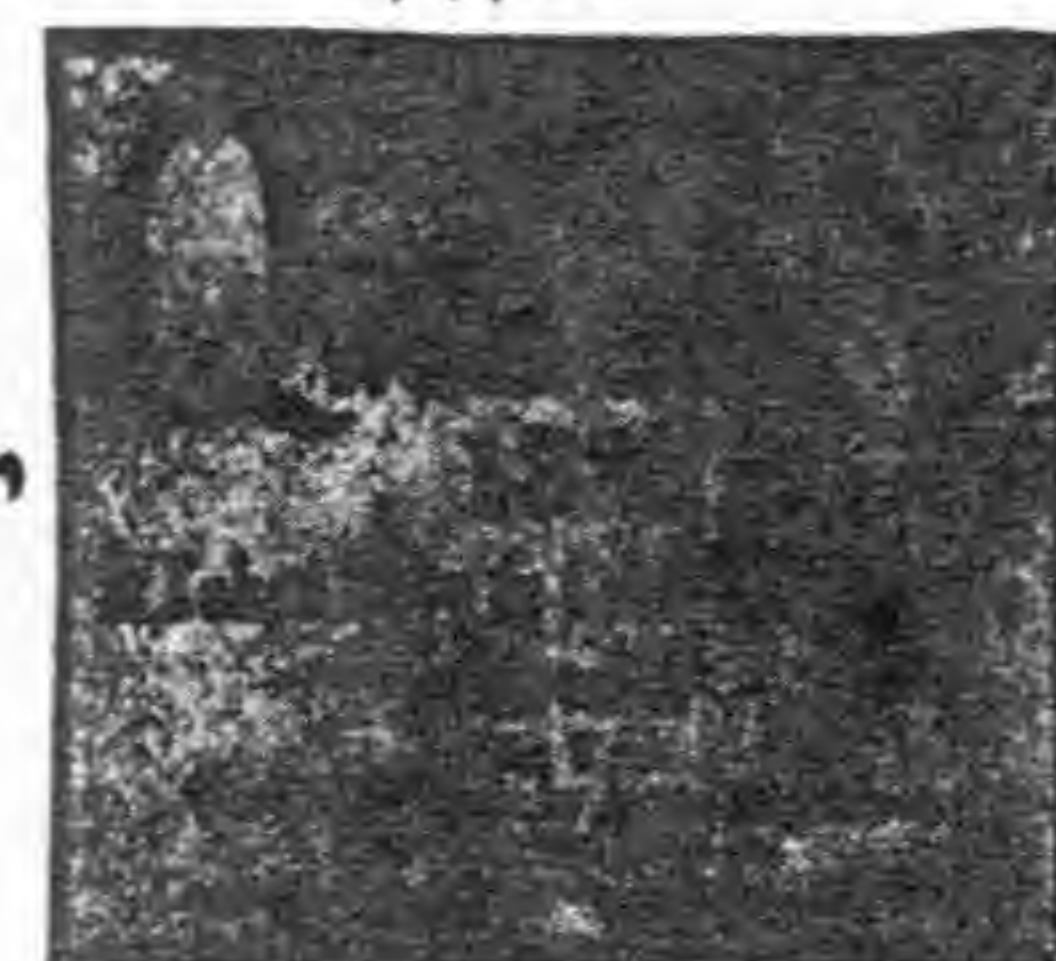
"Crazy Blues" as interpreted by new Mel-O-Dee artist, Eubie Blake is doing very well in the Southern cities
MUSIC TRADE INDICATOR 1/15/21

New Mel-O-Dee release "Home Again Blues" written by Irving Berlin and Harry Akst of the Mel-O-Dee recording staff, has attained unusual popularity. The Mel-O-Dee roll is played by Eubie Blake, the popular Mel-O-Dee "Blues" pianist. Blake is one of the few Colored men whose professional work has gained approval and success. He is a big time vaudeville artist as well as a star member of Jack Bliss' Mel-O-Dee recording staff. MUS. TRADE 2/5/21

Wm. H. Shire of the Southern Vocalian Distributors Inc. (Dealers in Mel-O-Dee Rolls) reports that the rolls played by Eubie Blake, the famous 'Blue' player are meeting with great demand in the territory that he has already covered. A special shipment is being rushed on "Boll Weevil Blues" played by Blake. MUS. TRADE 2/5/21



NOTE: The label photostats herein came from a fascinating music roll brochure which was recently published by Mike Montgomery, 339 S. Division Ann Arbor, Michigan... It is free upon request.



JAZZ AT THE PLAZA..... MAY MEMBERSHIP CARD
 THIS CARD WILL ADMIT 1 PERSONS FOR \$1.25 Plus Tax
 TO EACH OF THE JAZZ CONCERTS HELD EACH FRIDAY EVENING
 DURING THE MONTH OF MAY
 at the **CENTRAL PLAZA**, 111-2nd AVENUE, NEAR 6th ST., N. Y. C.

This great array of Jazz talent will be featured in May
ORAN "Hot Lips" PAGE • HENRY "Red" ALLEN • SOL YAGED
Big Chief RUSSELL MOORE • BUD FREEMAN • MAX KAMINSKY
WILLIE "the Lion" SMITH • MUNN WARE • CECIL SCOTT
JIMMY CRAWFORD • JOE THOMAS • CHARLIE TRAEGER
PHIL NAPOLEON AND HIS MEMPHIS FIVE
EMPIRE CITY JAZZ BAND • BILL REED and his INNISFAIR FIVE
CONRAD JANIS AND HIS TAILGATE JAZZ BAND
 For Line-up Each Week Call ALgonquin 4-9800

MAY 4TH MAY 11TH MAY 18TH MAY 25TH

Members Attending All Four Sessions Will Receive A Free Record.

Most jazz aficionados talk about the "good old days" in jazz, meaning of course, pre 1940. The line-ups pictured below weren't so long ago-1949, '50, '51. Some of the fine personalities are no longer part of the jazz scene. Many new fans are surprised to learn you can still hear Tony Sbarbaro drumming and blowing that golden kazoo. Like old wine that gets better with age, Pops Foster still sparks a session with his sizzling bass. For those who could attend some of these great sessions...the memories are warm and exciting. For those who couldn't.....well, what can we say! -Ernie Smith

★ SIDNEY BECHET genius of jazz
 ★ SIDNEY de PARIS blue note trumpet
 ★ BOBBY HACKETT great cornetist
 ★ BRAD GOWANS tailgate trombone
 ★ JAMES P. JOHNSON piano king
 ★ JOE SULLIVAN chicago rhythm
 ★ FRED MOORE jive persuasionist
 ★ LEAD BELLY famous folk-singer
 Extra: ★ RUBY SMITH "Queen of the Blues"

THIS FRIDAY JANUARY 28 FROM 8:30 P. M.

CENTRAL PLAZA

111 SECOND AVE. AT 6TH ST. N.Y.C.
 ADMISSION \$1.25

FOR 10% DISCOUNT ON ALL JAZZ RECORDS
 PRESENT THIS CARD AT

JAZZ RECORD CENTER

107 West 47th St. (near 6th Ave.) N. Y. C.
 OPEN DAILY 10 A. M. TO 10 P. M.

DIXIELAND MUSIC AT ITS BEST !

Max Kaminsky

Tony Parenti

Benny Morton

Art Hodes

Pop Foster

Tony Sbarbaro

extra:

Chippie Hill Knocky Parker

THIS FRIDAY NIGHT, MAY 13, AT

CENTRAL PLAZA

111 SECOND AVENUE NEW YORK CITY

★ MUGGSY SPANIER
 ★ JOE MARSALA
 ★ BRAD GOWANS
 ★ CHARLIE TRAEGER
 ★ JOE SULLIVAN
 ★ FRED MOORE
 ★ LUCKY ROBERTS
 ★ ALBION JONES

THIS FRIDAY MARCH 11 FROM 8:30 P.M.

CENTRAL PLAZA

111 SECOND AVENUE AND 6th STREET N.Y.C.

COLLECTORS ITEMS AT BARGAIN PRICES

Jazz Record Center

107 WEST 47th STREET
 NEAR SIXTH AVENUE

THE SEASON'S FINEST BAND
 FOR THE FINAL JAZZ BAND BALL...

WILD BILL DAVISON ★ JIMMY ARCHEY ★ BOB WILBER
 ART HODES ★ POP FOSTER ★ TOM BENFORD

Extra: CHAMPION JACK DUPREE

THIS FRIDAY NIGHT, MAY 20

CENTRAL PLAZA

111 SECOND AVENUE NEW YORK CITY
 ADMISSION \$1.25 & TAX.

JOE SULLIVAN

and the Strictly Non-Hibernian Band

MAX KAMINSKY ★ SIDNEY DE PARIS
 FREDDY OHMS ★ BUSTER BAILEY
 GEORGE WETTLING ★ FREDDY MOORE

JAMES P. JOHNSON ★ BABY DODDS
 new star BOB LOVETT Johnny Dodds, Jr.

Extra! EDITH WILSON three decades of blues

THIS FRIDAY NIGHT, MARCH 17, FROM 8:30 TO 1

CENTRAL PLAZA

Admission \$1.25

111 SECOND AVENUE
 (at 6th Street) New York City

No charge for tables or corkage

All aboard we've engaged the entire Bop City line-up
FLETCHER HENDERSON and his JAZZ TRAIN SEXTET

HENRY "RED" ALLEN LUCKY THOMPSON
 TYRRE GLENN JIMMY CRAWFORD
 EDDIE BAREFIELD ANN "Empty Bed Blues" LEWIS

ORAN "HOT LIPS" PAGE and his Trumpet
 SOL YAGED...Courtesy of Three Deuces

BENNY MORTON and his Trombone
 JOE THOMAS — WILLIE "the Lion" SMITH — KANSAS FIELDS
 Jazz Dance Exponents: LEON & AL — MILT KAIMAN

FRIDAY EVENING, OCTOBER 20th, 1950

CENTRAL PLAZA

111-2nd Avenue, at 6th Street, 2 blocks East of Wagonmaker
 Admission \$1.25 DANCING — Door Prizes
SPECIAL • 2 FOR PRICE OF 1 WITH THIS CARD

CENTRAL PLAZA

111-2nd Avenue, at 6th Street, 2 blocks East of Wagonmaker

FRIDAY EVENING DECEMBER 15th, 1950, AT 8:30 P. M.

2 - GREAT BANDS - 2

"BIG SID" CATLETT and his ALL STARS

WILBUR de PARIS GENE SEDRIC
 JOE THOMAS NORMAN LESTER
 CHARLIE TRAEGER

Held over by popular demand...The Dixieland group that were the
 NATIONAL WINNERS OF THE RECORD CHANGER CONTEST

CONRAD JANIS [STAR OF TELEVISION] and his TAILGATE JAZZ BAND
 ELMER SCHOEBEL TOM SHARPSTEEN
 KANSAS FIELDS R. C. H. SMITH

FREE — EXCITING DIXIELAND RECORDS GIVEN AWAY — FREE
 Admission \$1.25 DANCING No Charge For Tables

 * EDISONIA by Wile *

McGRAW-EDISON MERGER

Early this year Thomas A. Edison, Inc. disappeared from the business scene when it merged with McGraw Electric. The new firm herewith bears the name McGraw-Edison.

Even though the Edison Company was no longer actively issuing recordings, the merger is bound to have some effect on the collecting fraternity. The Edison Company issued one long-playing reissue last year and plans seem to be in the works to issue another this year. From all indications this will be the last such activity on the part of the new management.

We must also remember that, even though the original masters are in the custody of the Edison Museum (a part of the National Park Service,) rights for reissue rest in the hands of the company. Perhaps letters from collectors will spark the new management to make further reissues or at least to allow other organizations to do so. -- perhaps with the royalties going to the Thomas A. Edison Foundation. Let's hope so.

A LETTER FROM C. HILDING BERGQUIST

"A couple of issues ago in Record Research you listed the masters for late Edisons. I see you listed them for Charles Magnante's accordion solos - Bridal Rose Overture/Lolores Waltz. I suppose you know that these titles were issued on Diamond Disc 52219. I found a copy some years ago and I heard another fellow did also. If you have any data if these titles also were issued on Edison lateral-cut flat discs, kindly tell me the catalog number..Thank you. By the way, where (if existent) are all of Edison's masters preserved today (in an Edison museum, perhaps)? And if so, does there seem any likelihood of any other company (if desiring) acquiring the right to reissue any of the Edison material?"

Dear Mr. Bergquist,
 The two Magnante sides - lateral N113 and N114 were never passed for lateral issue and consequently never saw the light of day. The Edison people apparently had quite a time getting the sound quality they wanted from their laterals and consequently refused to pass on many of the issues. The sides were cut at the same time as their vertical counterparts, although the verticals were issued. I might add that electrical Edisons, vertical or lateral are usually hard to find. They were issued in small quantities and the electrical period in Edison history only lasted from January 1928 until the company went out of the record business in late October or early November 1929.

Many of the Edison masters were preserved and are on file at the Edison Museum at West Orange, New Jersey. Unfortunately the masters were plated in order to keep them. This has meant that in any reissue attempt the plating must be stripped - a long and difficult process. As far as I know there are no other reissue plans other than the classical reissue of last year and possibly one more this year.

A few companies have obviously pirated Edison material. Riverside has reissued the Charles A. Matson sides, a Henderson, a Nichols and probably some others. Allegro-Royale has also reissued a few of the Martinielli sides. Esoteric has reissued some of the Muzio sides and Edisons have a habit of turning up on IRCC issues.

Wanted for Edisonia....
 Records, catalogs and printed matter.
 Ray Wile
 138-47 Barclay Avenue
 Flushing 55, N.Y.

 * SMALL CHANGE by Backensto *

At this writing it may be too early to have expected a great deal of response to my request for Red Nichols' lore on Victor records (issue 11). There must be some other data and opinions floating around!

Some time ago Howard J. Waters reported that "I'm Comin' Virginia", cut on April 29, 1927 by the PAUL WHITMAN ORCH., appears on Victor LP LVA 1000, entitled "Young Bing Crosby" on the Vik and "X" labels. Howard reports that a different take was used on the LP that has an excellent solo by Nichols.

Howard Waters hears both Red Nichols and Jimmy Dorsey on Vi 20509, "You Went Away Too Far", by JANE GREEN. The tune on the reverse side is "I'm Gonna Meet My Sweetie Now". Waters believes there are two trumpets on the disc and that both sides were probably cut at the same session. Nonetheless, Red can not be heard on the second side. Does anyone have additional information on this session?

We can report some good news from RCA Victor. Fred Reynolds, Jazz s&r director, is definitely planning a Red Nichols album to be issued some time before the picture, "The Five Pennies" (the title's been changed again). This album will be released in the Down Beat "Jazz Milestones" series; Jack Tracy will do the liner notes. The LP will be based on those wonderful big band sides cut in 1939 and originally issued on Bluebird.

Those looking for Nichols' reissues with good surfaces are referred to the RCA Victor Encyclopedia of Jazz (12 10-inch LP's). LEJ-8 (side 2) includes "Delerium" by MIFF MOLE and LEJ-9 (side 2) includes "Davenport Blues" by RED NICHOLS. These two tunes were recorded in New York on February 11, 1927 and were originally issued on Vi 20778 by RED AND MIFF'S STOMPERS.

Here are additional notes related to Victor recordings. Bert Lown has been quoted several times that Red Nichols recorded with him. Here is a note taken from the book, Rhythm On Record; "BERT LOWN'S LOUNGERS, one of the earliest recording combinations in which Red Nichols, Miff Mole and others have played." On seeing this, Red said this was not true as far as he was concerned. Also, from Rhythm On Record, we have this information: JEAN GOLDKETTE: - In 1910 he went to America, and later became the pianist with a small concert combination at Lamb's Cafe in Chicago. Then he moved to Detroit and in 1921 formed his first dance orchestra. The combination included: Don Murray (cl & saxes); Joe Venuti (vi); Red Nichols (tp); Paul Van Loan and George Crozier (tb); Bill Krentz (p); and Charles Harveth (dm). 3 years later the unit was re-organized." On seeing this, Red Nichols said he couldn't comment on Goldkette's early career; all he knows is that Goldkette was in Detroit in 1921. Red NEVER played with Goldkette. When Red opened at the PELHAM HEALTH INN on the Parkway in New York, September 23, 1923, with his own band, Joe Venuti had just left Atlantic City and was going to join Goldkette for the first time. Red talked Venuti into staying with him in New York. The job lasted 8 weeks, then Venuti left for Detroit the first time. Red also doesn't think Don Murray was with Goldkette until 1923.

Please send your remarks, additions and opinions to me at: 37 N. Girard St.
 Woodbury New Jersey

 **SWINGING WITH ZACC *
 * by Mike Zaccagnino *

The COPPER RAIL CAFE on 7th Ave. bet. 48th & 49th Street is more than just a place to have a sandwich and a beer. It is also the headquarters of many jazz musicians who during their intermissions from work can be found talking over old times over a drink. It is ideally located and the prices there are very reasonable, thanks to the wonderful owners: Jack, Paul & Freddie who are three wonderful guys. No matter what time of day or night you drop in, your chance of coming face to face with a famous jazz artist is inevitable. Among the many greats whom I've seen and talked with are Zutty Singleton, Cozy Cole, Red Allen, Buster Bailey, Tony Parenti, Wingy Manone, George Wettling, Eddie "The Mole" Bourne, Rex Stewart, Louie Metcalf, and many others to numerous mention. There's always a friendly atmosphere to be found there, part of the credit of which go to the nicest bartenders on Broadway who work there, namely Herb, Bob & let's not forget Max (also known as Cigar Face) as Zutty Singleton calls him because 24 hours a day, he can always be found puffing away on a long Havana stogie. He's the friendly gent who greets you as you make your entrance so for a friendly place to have a drink and also to chat with your favorite jazz musician by all means you owe it to yourself to visit "The Copper Rail".....

One of the finest gentlemen you can talk to is the venerable William "Buster" Bailey whose distinguished clarinet virtuosity can be heard at the METROPOLE. There's just one Buster Bailey and to hear his remarkable clarinet runs leaves a lasting impression on the delighted ear. While at the 'Copper Rail' I had the pleasure to hear Buster reminisce about his long career. I believe some of these facts may interest our readers. Buster joined the Fletcher Henderson Band in New York October 5, 1924, one week after Louis Armstrong joined Henderson. Buster vividly remembers this date as this was a great occasion in his early career. Buster was aiming to go to Europe (as this was the vogue among aspiring young musicians during this time) and being a member of the popular Fletcher Henderson band would greatly enhance his chances. Incidentally it was Louis Armstrong's recommendation and Buster's facile audition of 'Tiger Rag' that sold Henderson and brought Bailey into the Hawkins-Redman reed section. Buster's first record with Henderson was the Redman arranged 'Shanghai Shuffle' for the Pathe people which Bailey believes was recorded somewhere on the East Side of New York. Buster can hum it to this very day. He remembered the torrid chorus that Louis interjected into the score. This was sensational for those days. Incidentally Buster reported that Clarence Todd (piano) and Buddy Christian (banjo) were his accompanists on his trio coupling of 'Pa Pa De Da Da' / 'Squeeze Me', not Henderson & Dixon as previously reported. Adrian Schubert was recording director. Buster would like someone to trace down a recording of Tyus & Tyus' 'Meet Me At The Greasy Spoon' on which he plays clarinet. Buster also recalled some of his Clarence Williams' items, they being Log Cabin Blues, Church Street Sobbin Blues (plays sax on this one) and Yama Yama Blues, all in Bailey's private record collection. He recalls some of the personnel of the Sam Lanin Orch. which alternated with the
 (Continued on p. 5)

 * BEYOND THE IMPRESSION *
 * BY *
 * JOHN STEINER *

ELLIE SOUTH AND JIMMY MADE

According to Eddie South:
 Jimmy Made ("Papa" Bouche*) Moulin Rouge
 Orch. which recorded Mobile Blues/Some-
day Sweetheart com-
 prised: Jimmy Made,
 Ray Khetsett-tp;---
 Bill Dover-tb; Ar-
 net Nelson, Stump
 Evans-sax & clary;
 Vernon Roulette-sax;
 Walter Wright-bass;
 Stanley Watson-bnj,v;
 Eddie South-v; Eddie
 Jackson-dms; Teddy
 Weatherford-piano...



The band played the opening of radio sta-
 tion WBBM in 1923. A photograph of this
 band appeared on the cover of the piano
 music (pop issue) of Mobile Blues.

*In 1924 Bouche opened The House That
 Jack Built in Glenview, Ill. Wade's band
 moved there. Today the spot is called
 Villa Venice. Bouche sold it a few years
 ago and is living in retirement in
 Florida today.

South recently closed 6 months at Lou
 Ander's, Milwaukee Ave., Chicago. He
 works the super intimate (jazz, pop,
 classical) with only piano. Massive tech-
 nique, elegant showmanship.

SPENCER CLARK AND BERT LOWN

By the barest chance I happened to lis-
 ten to Bert Lown's I Can't Believe It's
True and happened to observe some bass
 sax in the Spencer Clark style. Clark
 was at the Blue Note in Chicago at the
 time and answered my phone call that he
 would be available to hear some of the
 Lown's Victors on which he had indeed
 played and attempt complete identifica-
 tion of the personnel. The following is
 his data:

MIKE FARLEY, tp; LARRY TICE, alto; MAC CAPPPO, violin;
 AL PHILBIN (PHILBURN?), trombone; CHAUNCEY GRAY,
 piano; TOMMY FELLINI, guitar; ADRIAN ROLLINI, bass
 sax; and probably PAUL MASON, tenor; FRANK CUSH, 1st
 trumpet; and vocalist as listed ELMER FELDAMP.

| BERT LOWN AND HIS HOTEL BILTMORE ORCHESTRA | |
|--|----------|
| YOU'RE THE ONE I CARE FOR (2) | VI 22583 |
| CRYING MYSELF TO SLEEP (2) | - - |
| BY MY SIDE (2) | 22623 |
| I'M SO AFRAID OF YOU (1) | - - |
| WHEN YOUR LOVER HAS GONE (2) | 22652 |
| PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (2) | - - |
| voc. trio Feldkamp, Farley and possibly Rollini | |
| Spencer Clark, bass sax and doubling all other instru- | |
| ments and voc. for Rollini | |
| I'M PAINTING PICTURES (2) | 22725 |
| NEWER (1) | - - |
| THE FIRST GIRL I MET (1) | 22754 |
| WHEN THE CLOCK IS STRIKING TWELVE (1) | - - |
| I CAN'T GET MISSISSIPPI OFF MY MIND (1) | 22795 |
| I CAN'T BELIEVE IT'S TRUE (1) | 24086 |
| GOODBYE TO LOVE (1) | - - |

On the latter label only Bert Lown and
 his orchestra; probably by the time of
 this recording Bert Lown had left the
 Biltmore after a year and a half and was
 doing other hotel and radio work. Mac
 Cappo (Cappos) was with Lown as assis-
 tant and associate before and after this
 period. The others of the band will be
 recognized as regulars with the Califor-
 nia Ramblers.

Rollini can be found on other Bert Lowns,
 for example, MY CASTLE IN SPAIN Is A
 SHACK IN THE LANE (14796?) and 857. The
 Biltmore band is not known by Clark to
 have recorded other than the Victors.

Ed. notes: For other Lown info. see p.10
 'Small Chance' of this issue. RR, in a
 forthcoming issue, will supplement Mr.
 Steiner's Lown information with addition-
 al personnel and record statistics. If
 any of our readers have info. on Lown
 please send us same as a comprehensive
 investigation of Lown's career and re-
 cordings is in its initial stage.

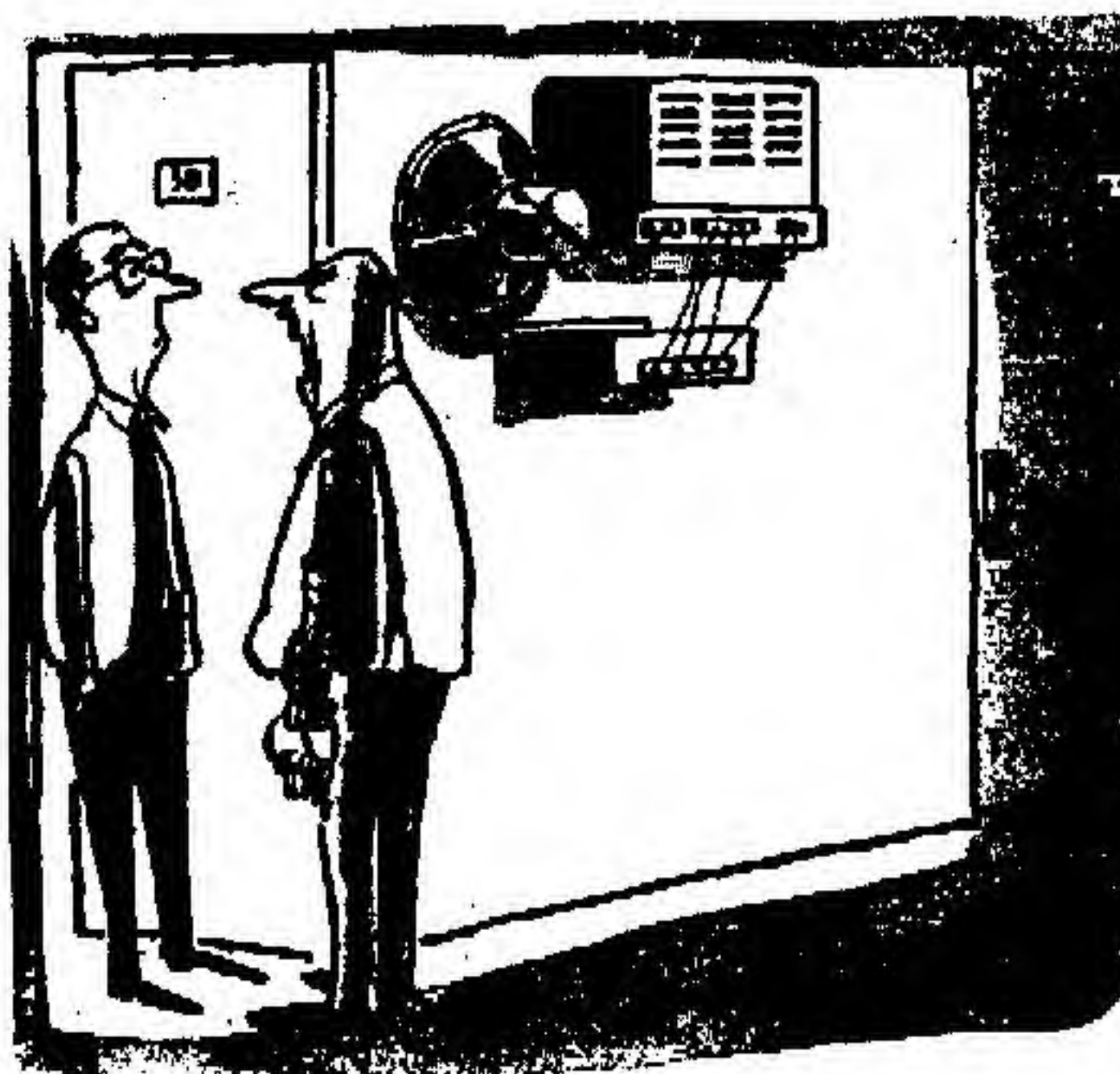
FRANK JACKSON AND RUBEN REEVES - 1934

Franz Jackson clarified several con-
 fusing points regarding the Ruben Reeves
 1934 session on which he contributed all
 clarinet and alto solos. Namely:

1. Frank Johnson (Jazz Index) should be
 Franz Jackson.
2. Richard Barnett, not Jasper Taylor,
 was the drummer.
3. Yellow Five was incorrectly titled on
 the label. The tune Yellow Fire is the
 same as that recorded later by Earl
 Hines.
4. Franz Jackson was composer of all
 tunes of this session: Mazie, Screws
 Nuts and Bolts, Zuddan (with R. Reeves),
 and Yellow Fire.
5. All tenor solos were by Fred Brown.
6. All trombone solos by Gerald Reeves.
7. This band rehearsed, jobbed and re-
 corded. It never had a steady location
 or broadcast.

SPENCER CLARK AND JACK PETTIS

Spencer Clark informs me that he played
 bass sax on the Jack Pettis' Victors. He
 could offer no additional information
 regarding other members of the group
 unidentified in the Index To Jazz.
 Spencer now lives in Lake Forest and
 plays frequently with Ashcraft groups
 and the Freddie Wacker band which in-
 cludes Bobby Barnett, trumpet (soloist
 with Charlie Bernet in late Bluebird
 period) and Russ Phillips onetime trom-
 bone with Louis' All Stars.



"About this custom high-fidelity you've installed, Mr. Steiner."

 * FILLING IN *
 * DISCOGRAPHICALLY *

Harrison Smith reveals that THE RED
 DEVILS-Col4568 Tiger Rag W151261-1/Dinah
 W151260-1 included Bruce Hinkson-violin,
 Brooks-piano etc. The informant was
 Bruce Hinkson who has been doing some
 local recording gigs. Bruce has an ama-
 zing hot pizzicato violin technique.
 Scattin', blueblowing, hot hawaiian gui-
 tar, slappin' bass make the Red Devils
 quite a hot happy group. Dick Wallstood,
 jazz pianist, who has been gigging about
 New York, wants any recordings of Jus-
 tice Oliver Wendell Holmes Jr., especi-
 ally if any exists of the 90th Birth-
 day radio broadcast. Dick's address is
 234 Mulberry St., NYC....John Steiner of
 Chicago Ill. reports having a Big Bill
 master which he cannot determine to have
 been issued: You Drink Too Much Q1759-2,-
 Big Bill acc. by Chicago Black Swans, 2
 gu; b; p; tp; cl. John hears a cl. that
 sounds like Rand, tp. might be Morand,
 bass may be Bill Johnson. According to
 our files the above side was cut 1/26/37.
Tp. Joe Guy made a startling disclo-
 sure that Charlie Parker made recordings
 before Jay McShan's Deccas with the Les
 Hite Band. He believes that the location
 was Indianapolis, the date took place in
 the late '30's and the recording company
 was Victor. Guy was present on the disc
 gig too....Record Research is definitely
 on the trail of the elusive Tiny Parham
 personnel. Our findings will be publish-
 ed in a forthcoming issue....Many of our
 fellow collectors have heard the fine
 vocals of the FOUR RAJAHs who recorded
 for Victor during the late 20's. On some
 of their discs you can find their names
 -Hurt, Gentry, Chicco and Roy listed in
 small italicized print under the group's
 name. Through a chance meeting with Art
 Gentry who is the proprietor of a beauti-
 ful Antiques haven in Croton Falls, N.Y.,
 we learned that the Four Rajahs were
 Marlon Hurt (famous for the Beulah skit)
 who is now deceased; Louis Chicco, harp-
 ist extraordinaire, also deceased; Teddy
 Roy (who is none other than old 'Pappy'
 Roy who really jams a hot piano at such
 hotspots as Eddie Condon, Metropole,
 etc.) and Art Gentry who is still very ac-
 tive in recording circles. The group en-
 joyed a good measure of success along
 the circuits as a leading singing quar-
 tet who served their own self musical
 accomps.... Chuck Hilton of Valatie N.Y.
 would like any of our readers to verify
 the following personnel of Billy Wynne's
 Greenwich Village Orch. 1924/25: Irv.
 Leonard-v; Billy Wynne-dms; Forest Kan-
 kin-ts; Frank Farrel-p; Ken Schnell-b,
 tu; Willy Condell-bj. Also would like
 any info. on Gene Rodemich Orch., pri-
 marily the personnel of his Orch. on the
 S.S. Sidney on or about 1918....Tony Van
 Dam of NYC has a Washboard Rhythm Kings:
 Vo 1725 - Someone Stole Gabriel's Horn
 B12429A (vc. Lavada Snow)/ The Seat Song
 (vc. Steve Washington) B12431A. Lavada
 is Valaida's sister and the hot trumpet
 soloist on "Gabriel's Horn" sounds re-
 markably like Valaida...George Blacker
 of Cheshire Conn. is working on a fas-
 cinating electric cylinder player. We in-
 tend to publish a very interesting let-
 ter received from George a short time
 ago about his experiments and findings.

 * REMINISCING IN TEMPO *
 * by Frank Kelly *

I recall JIMMY (Wolverines) HARTWELL'S hot combo playing at Magnolia Gardens, Jacksonville, Fla., about 1935, with the following men: Mr. Riley, piano; Harry Weinert, Banjoist, (who played Lang's guitar style); Hal Kempie, hot cornet; Jimmy, hot clary & alto sax; and an unknown drummer....Another Hartwell hot combo played at Jacksonville's Casa Bonita club with Al Payne, piano; Ken Dyson, drums; Hal Kempie, hot cornet; Jimmy, hot clary-alto sax; and Roger Sanford-tenor sax.

Remember Alonzo Ross' (ROSS DELUXE SYN-COPATORS) hot orchestra playing White and Colored society dates in and around Jacksonville in the early 30's. Is the leader, Ross alive? Will try to gather more information on this band when I visit Jax soon.

If anyone turns up "Hot Licks" on Bell 585, by the ORIG. ATLANTA FOOTWARMERS (a very popular S. E. 20s band), and it features a hot clary, bass or bari sax-attribute it to Ray Chestnut or Hunt Grant. I'd like to hear that disc. Hoagy Carmichael played piano with them around W. Palm Beach in the early 20s.

Recall JOE STEIN (E string fiddle, by ear) band at Jax Beach, Fla. with Jimmy Hartwell playing wonderful hot clary & alto (Better - 100% - than on those old Wolverines discs), and Hoagy Carmichael, piano (fine for those days). Also was Fud Livingston playing accordion; his brother, Walter (who later played with Weems, Garber) playing fine sax; Al Goering (he was with Jack Pettis) on piano; Harry Beeden (the original leader of the Original Ben Pollack Band) on piano & accordion; Ken Binford (now on NYC TV shows)-guitar and Red Roundtree, (now active in L.A. musical circles and on discs) - banjo.....

STERLING ROSE, who blew tp, with most of the best 20's - 30's bands, now lives & performs in St. Pete, Fla. RAY LUCAS, who blew tp. with Hal Kemp-living & active in Tampa Florida. Ray plays other instruments and the young crowd there flock to where he blows. JIMMY GAYLARD, guitarist, bassist, guitar collector, in St. Pete, now is a movie operator down there. Once played with Terry Shand's Orch. Fine guy-Jimmy. Many of the collectors remember him.

PETE PETERSON, ex-Red Norvo bassist, and KARY HIGGINBOTHAM - ex bass with Ray Anthony, Ted Weems, At Mooney, Tommy Reynolds, etc. currently playing with the Savannah, Ga. Symphony Orch. under the direction of Chauncey Kelley.

When ARTHUR FIEDLER'S BOSTON POPS goes on winter tours, he hires a good many young hip jazz men. One I met was HERBY SCHOOLS, team with Bob Sylvester and currently with the Radio City Music Hall tours. Fiedler recruits men for those tours from all over the USA.

Is JUNIE TAPS - (Hollywood movie producer) the 20s NYC band booker, or another man??..ISHAM JONES (regret his passing), who had some of the best commercial bands in the 30s has an adopted son, named CASEY. Did he ever get in the music biz?

GOTHAM 500
 APEX 1100 Compiled by Anthony Rotante

| CROSS SECTION ALPHABETICAL INDEX OF GOTHAM(500) AND APEX (1100) SERIES ARTISTS | |
|---|-----------------|
| KENNY ANDREWS | 1104 |
| EARL BOSTIC | 500-501-502-503 |
| J.T. BROWN & HIS BLU-BLOWERS | 1106-1107 |
| BILLY BUTLER & HIS FOUR STARS | 1102 |
| CAPITOL CITY QUARTETTE | 1114 |
| COUSIN JOE | 500-501-502 |
| DAVIS SISTERS OF PHILA. | 1115-1116 |
| EVENING STAR QUARTETTE | 1112 -1120 |
| BILLY GAINES | 1117 |
| MARIAN GASS | 1109 |
| GOLDEN LIGHT QUARTET OF PHILA | 1108 |
| GOSEPEL KINGS | 1113 |
| STICK HAMMOND | 504 |
| WRIGHT HOLMES | 508-511 |
| TEDDY JACKSON & ORCH. | 1100 |
| MEAT HEAD JOHNSON | 1110-514 |
| JOHN LEE | 515 |
| DAVID MCKINLEY | 505 |
| MT. EAGLE QUARTETTE | 1101-1105-1122 |
| PEARLS OF PARADISE | 1121 |
| DAN PICKETT | 510-512-516 |
| DOUG QUATTLEBAUM | 519 |
| ROYAL HARMONY SINGERS | 1119 |
| SACRED FOUR | 1103 |
| SONNY TERRY | 517-518 |
| TINY TIM | 1118 |
| BABY BOY WARREN | 507 |
| OP. BOOKER T. WASHINGTON | 1106 |
| JOHNNY WILLIAMS | 506,509-513 |

GOTHAM 500

| | |
|----------------------|------------------------------------|
| 500 COUSIN JOE | FLY MEN BOOGIE(S1-117) |
| With EARL BOSTIC ORK | LONESOME MAN BLUES(S1-118) |
| 501 COUSIN JOE | LITTLE EVA(S1-119) |
| With EARL BOSTIC ORK | YOU AIN'T SUCH A MOON(S1-116) |
| 502 COUSIN JOE | BABY YOU DON'T KNOW IT ALL(S1-137) |
| With EARL BOSTIC ORK | BARFOOT BOY(S1-154) |
| 503 EARL BOSTIC ORK | LET'S BALL TONIGHT Pt.1(S1 204) |
| | LET'S BALL TONIGHT Pt.2(S1 205) |
| 504 STICK HAMMOND | THICK 'EM DOWN |
| | LITTLE GIRL |
| 505 DAVID MCKINLEY | ARDELLE |
| | SCHREVEPORT BLUES |
| 506 JOHNNY WILLIAMS | HOUSE RENT BOOGIE |
| | WANDERING BLUES |
| 507 BABY BOY WARREN | NERVY WOMAN BLUES |
| | MY SPECIAL FRIEND BLUES |
| 508 WRIGHT HOLMES | GOOD ROAD BLUES |
| | DROVE FROM HOME BLUES |
| 509 JOHNNY WILLIAMS | REAL GONE GAL (BL-2) |
| | QUESTIONNAIRE BLUES (BL-1) |
| 510 DAN PICKETT | EARLY ONE MORNING |
| | RIDE TO A FUNERAL IN A V-8 |
| 511 WRIGHT HOLMES | QUINELLA |
| | ALLEY SPECIAL |
| 512 DAN PICKETT | CHICAGO BLUES |
| | SOMETHING'S GONE WRONG |
| 513 JOHNNY WILLIAMS | LITTLE BOY BLUE(BL-3) |
| | MY DADDY WAS A JOCKEY(BL-4) |

| | |
|-----------------------|--------------------------------|
| 514 MEAT HEAD JOHNSON | OLD OLD WOMAN (BL-5) |
| | MEAN BLACK BEAK (BL-6) |
| 515 JOHN LEE | MEAN OLD TRAIN (BL-1) |
| | CATFISH (BL-7-1) |
| 516 DAN PICKETT | NUMBER WRITER |
| | LEMON MAN |
| 517 SONNY TERRY | BABY LET'S HAVE SOME FUN(ST 1) |
| | FOUR O'CLOCK BLUES (ST 2) |
| 518 SONNY TERRY | HARMONICA HONNA |
| | LONESOME ROOM |
| 519 DOUG QUATTLEBAUM | LIZZIE LOU (DG 2) |
| | DON'T BE FOUNTY BABY (DG 1) |

APEX 1100

| | |
|---|--------------------------------------|
| 1100 TEDDY JACKSON & ORK | SWEET AND LOVELY |
| | RAVIN' WITH RAMON |
| 1101 MT. EAGLE QUARTETTE | GLORY GLORY HALLELUJAH |
| | MY TROUBLE IS HARD |
| 1102 BILLY BUTLER & HIS FOUR STARS | I MADE A BIG MISTAKE |
| | ORDOVE TO REMEMBER |
| 1103 SACRED FOUR | COME OUT OF THE WILDERNESS |
| | I'M WAITING FOR JESUS |
| 1104 KENNY ANDREWS | THERE IS TIME |
| | WHY MUST YOU SAY, WISELOUT |
| 1105 MT. EAGLE QUARTETTE | A SOLDIER'S PLEA |
| | OLD SHIP OF ZION |
| 1106 CORP. BOOKER T. WASHINGTON with BROWN'S BLU-BLOWERS | ST. LOUIS BOOGIE |
| | GOOD WHESEY |
| 1107 J.T.BROWN AND HIS BLU-BLOWERS | BLACKJACK BLUES & 13 |
| | BROWN'S BOOGIE & 12 |
| 1108 GOLDEN LIGHT QUARTET OF PHILA. | HE WILL REMEMBER ME |
| | PRODIGAL SON |
| 1109 MARIAN GASS | DARLING, DARLIN |
| | HOW LONG AM I TO HAVE BLUES |
| 1110 MEAT HEAD JOHNSON & HIS BLUES HORDES | GOIN' BACK TO LOUISIANA JD 1 |
| | BARREL HOUSE MAMA JD 2 |
| 1111 | |
| 1112 EVENING STAR QUARTETTE | HOW FAR |
| | PACKING EVERY BURDEN |
| 1113 THE GOSPEL KINGS | MY LORD'S GETTING US READY |
| | MOVE ON UP A LITTLE HIGHER |
| 1114 THE CAPITOL CITY QUARTETTE | LORD WILL MAKE A WAY |
| | I'M GOING TO LIVE THE LIFE |
| 1115 DAVIS SISTERS OF PHILA | I'M GOING TO TELL GOD DS 1 |
| | THE HOLE WILL BE DONE DS 2 |
| 1116 TINY TIM | DO THE BUMP Pt. 1 |
| | DO THE BUMP Pt. 2 |
| 1117 BILLY GAINES, Piano and rhythm | WILLOW WEEP FOR ME |
| | I'M CONFESSIN' |
| 1118 DAVIS SISTERS OF PHILA | GET AWAY JORDAN |
| | JESUS IS NEAR |
| 1119 ROYAL HARMONY SINGERS | MERCY LORD |
| | LORD AM I BORN TO DIE |
| 1120 EVENING STAR QUARTETTE | LORD TAKE MY HAND |
| | MY TIME AIN'T LONG |
| 1121 PEARLS OF PARADISE | GOD ANSWERS PRAYER |
| | JESUS IS THE NAME |
| 1122 MT. EAGLE QUARTETTE | HE'S A FRIEND TO US ALL |
| | WHEN I TAKE MY VACATION IN HEAVEN |

LOOKING BACKWARDS
 A COLLECTION OF RECORDING STAR
 ODDITIES

Compiled by Bob Colton

JOHNNY MERGER'S first big break came as the New York winner of the PAUL WHITEMAN audition conducted in the Times Square studio of the National Broadcasting Co.. DAVID ROSE owns over 45 pipes for smoking and never uses more than one each day....OLGA ALBANI loved to play poker.. The YACHT CLUB BOYS were CHICK ENLOR, GEORGE WALSH, BILLY MANN and HARRY PURCELL....OZZIE NELSON was selected by the coaches and sport writers as All American quarterback for his sterling work on the 1926 Rutgers University football team....As a youth, JACK FULTON operated a laundry in Philipsburg, Pa....Next to tickling the keys of a piano, the passion of LEE SIMMS, the pianist, was running speed boats.... ARNOLD JOHNSON'S ORCHESTRA used a theremin for special effects.... At 16, RUSS MORGAN played a trombone solo in the late JOHN PHILIP SOUSA'S BAND DOROTHY LAMOUR will be 43, December 10th.... ARTHUR FIELDS and FRED HALL were owners of the Piedmont Music Publishing Company where they publicised their own tunes exclusively.....

WALTER LAMROSCHE was decorated as a Commander of the White Lion by the Czechoslovakian Minister to the U.S. for his presentation of the works of composers of that country JACK PETTIS was one of the leaders of the S.S. LBYATHAN ORCHESTRAEdward Small of Hollywood once filed suit against BING CROSBY for \$20,000 which Small alleged was due him as commission for being manager, personal representative, and adviser...NAT BRANLWYNNE, a pianist for 1928 COLUMBO succeeded Russ as leader of the Waldorf Astoria Empire Room Orchestra DAVE SERMIE, Orchestra Leader who recorded for Emerson was a brother of the popular Ben....RUSS COLUMBO spoke Russian, Italian, Spanish, German and French as well as English... CLAYTON MCMICHEN carried around with him a steamer trunk filled with trophies won in various fiddling contests throughout the United States....ROGER WOLFE KAHN once contracted to supply hands for all the French Line ships....

NOTICE

This Instruction Book must not be detached before Instrument reaches user.

INSTRUCTIONS

FOR THE UNPACKING, ASSEMBLING, OPERATION AND CARE OF THE

VITANOLA

The PHONOGRAPH of MARVELOUS TONE

Read this booklet throughout before attempting to set up instrument

In Any Correspondence Concerning This Instrument, Be Sure to Refer to Type and Serial Number

VITANOLA TALKING MACHINE CO.
CHICAGO, U. S. A.

FIG. 1

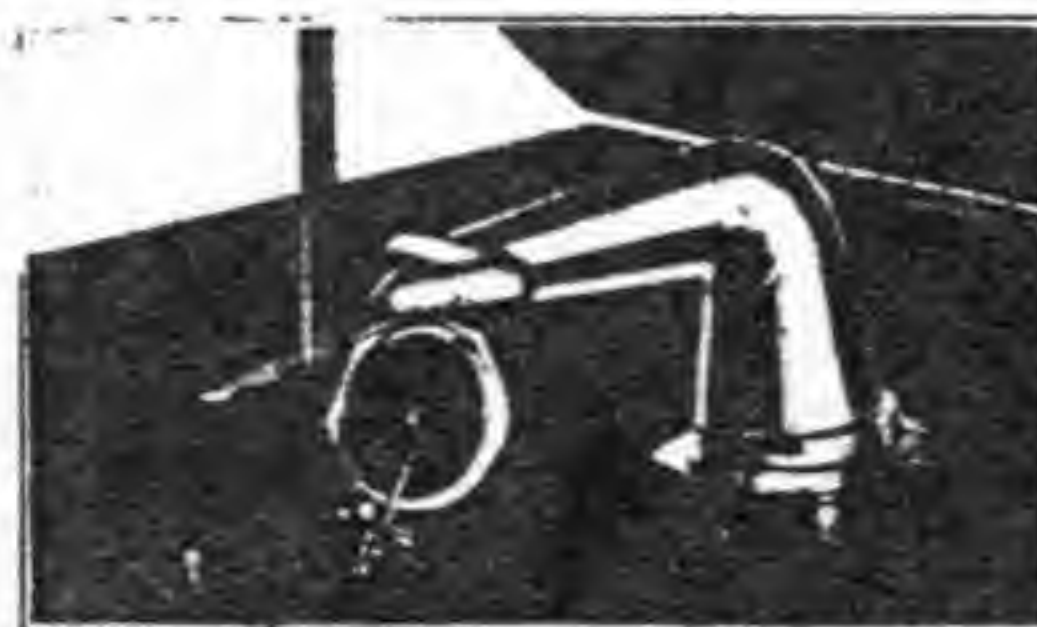


FIG. 2

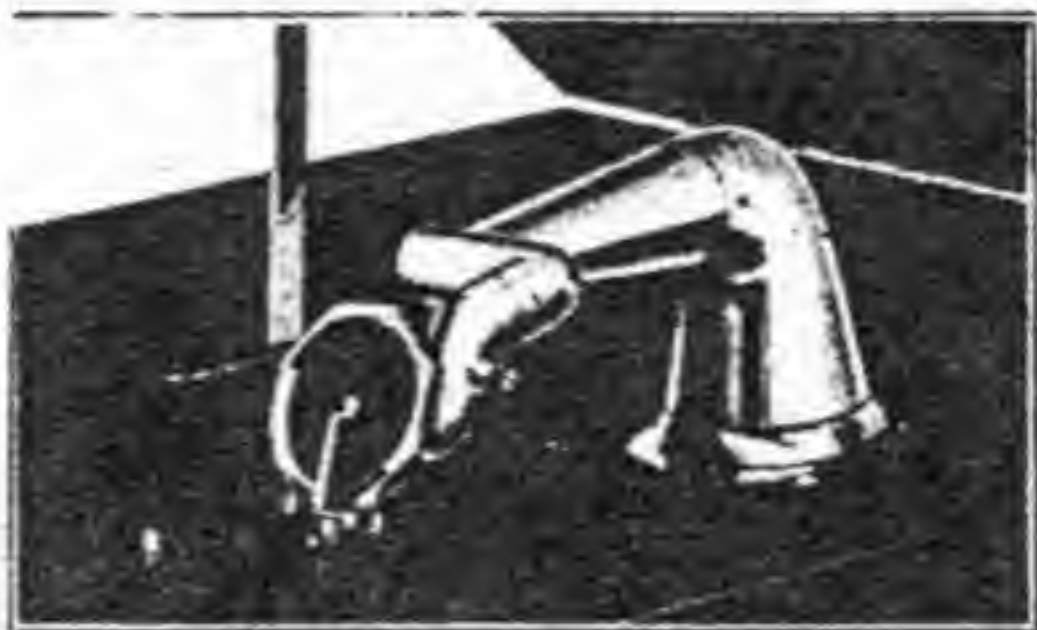


FIG. 3

Ball Point Jewel
for Playing
Pathe Records



FIG. 4

Sapphire Point
for Playing
Edison Records



INSTRUCTIONS FOR OPERATING TONE ARM AND REPRODUCER

Figure 1. Position of Reproducer for playing Victor, Columbia, Emerson or any other lateral cut record.
Figure 2. Position of Reproducer for playing Okeh, Edison, Pathe or any other Hill and Dale cut record.

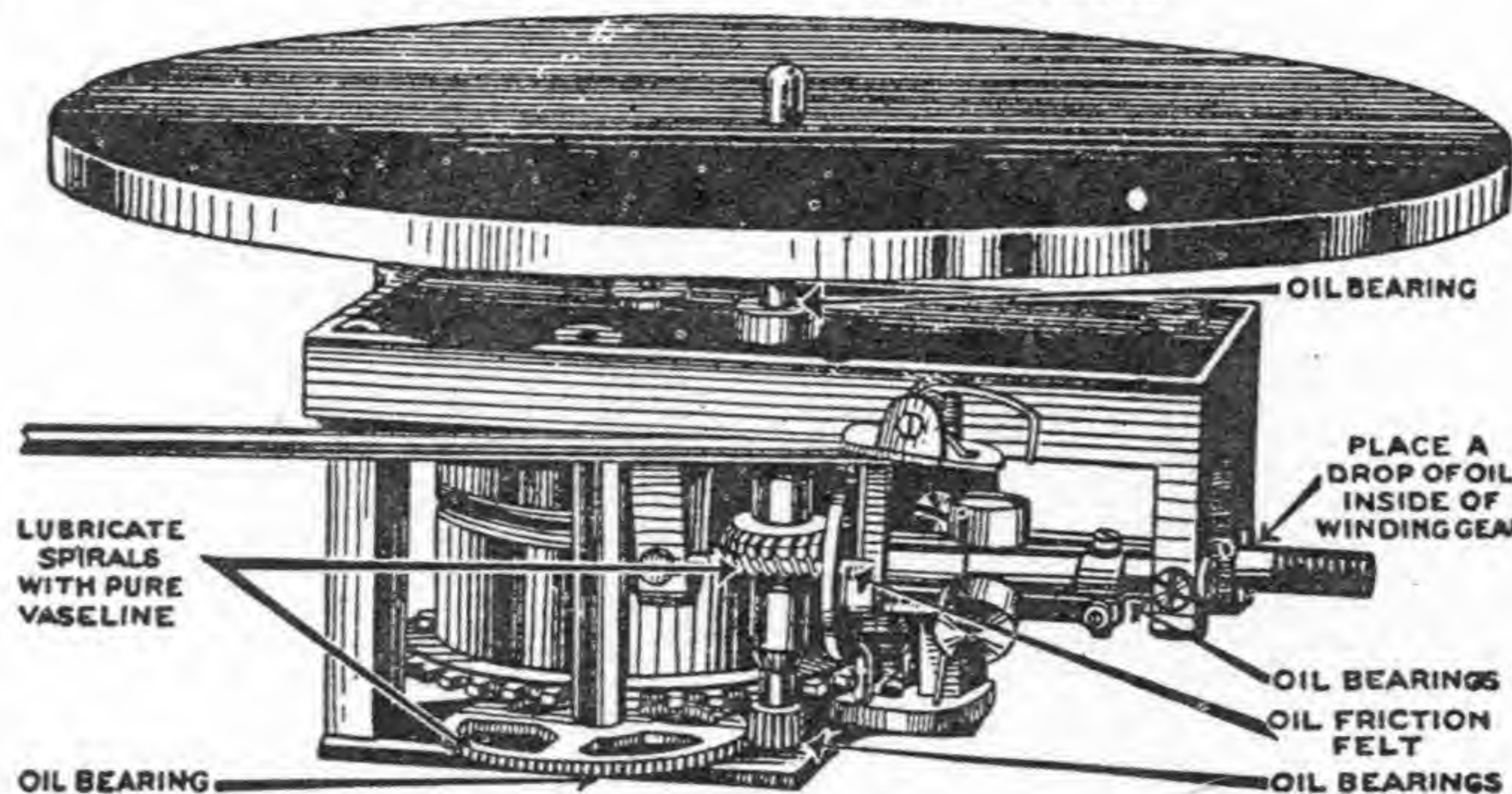
To change position from Figure 1 to Figure 2, turn reproducer to left as far as it will go (holding reproducer between thumb and forefinger—not touching needle arm in center of diaphragm).

To replace to former position (Figure 1) turn reproducer to extreme right.

Use steel needle for playing any record except Edison or Pathe. (Figures 3 and 4.)

FIG. 5

INSTRUCTIONS FOR OILING MOTORS



In our various models are different types of motors, but their lubricating parts are practically alike. To get at motors for oiling and other purposes remove turntable from shaft, then remove screws, holding motor board in cabinet, and take off crank before lifting out motor board.

POSITION OF MOTOR WHEN IN CABINET

NOTICE SHOULD IT BE NECESSARY TO WRITE US FOR INFORMATION OR REPAIR PARTS, ALWAYS GIVE TYPE AND SERIAL NUMBER OF YOUR PHONOGRAPH.

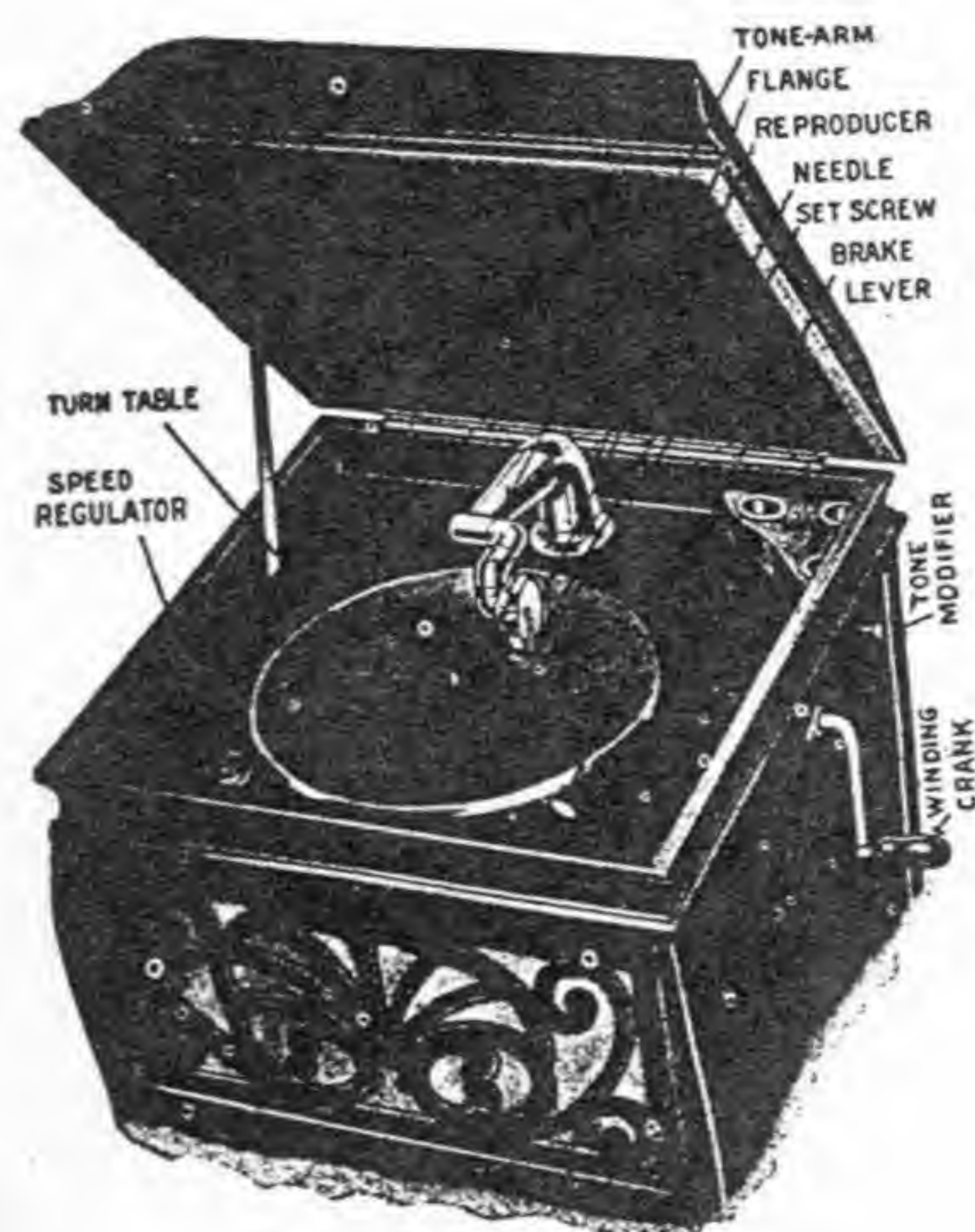


FIGURE 6



SOUND BOX

1. All sound boxes are thoroughly tested before leaving the factory and should last for an indefinite period. As the reproduction greatly depends upon the mica diaphragm, care should be taken not to injure this in any way.

2. Inexperienced persons should not attempt to adjust or repair a sound box, as this is the work of experts. In case the sound box does not give satisfactory reproductions, it should be immediately sent to the nearest Dealer or direct to the factory at Chicago for repairs.

3. Do not drop the sound box on record, as it is liable to throw it out of adjustment, at the same time injuring record.

Form 3547 Requested

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